THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. I., No. 25. NEW YORK: SATURDAY, JUNE 21, 1879. Price Five Cents.

CATHERINE LEWIS,
As JOSEPHINE.
—
Standard Theatre, New York.
—
Address this office.

ALICE DUNNING LINGARD,
Australia,
Address care MIRROR,
12 Union Square, N. Y.

ANNIE EDMONDSON.
As Lady Fairfax, in "Diplomacy."
Traveling,
Address at this office.

ALFRED KLEIN,
As Sir Joseph,
Haverly's Juvenile Pinafore Co.
Address at this office.

A. E. LAWRENE,
Leading or Juvenile,
(Late of the English Theatres),
186 Grand St., Brooklyn, N. Y.

A. TORRIANI, JR.,
Address this office.

A. C. DACRE.
Address Russel Club, Regent St., West,
London, England.

BERTHA FOY.
Operatic Vocalist.
Permanent Address,
219 West 13th Street, N. Y.

BOB MACK.
Programmer,
Haverly's Theatre.
Address care this office.

CHARLES ABBOTT.
Leading.
With Marie Gordon,
In That Lass O'Lowrie's.

CHARLES H. KIDDER.
Juvenile Business.
Address at MIRROR Office.

CHARLES F. WIEGAND.
Advertising Agent,
Grand Opera House, N. Y.

CAPT. GEORGE T. SHAW,
Stage Manager,
Volks Garden Theatre,
199 & 201 Bowery, N. Y.

CHARLES J. EDMONDS,
Address this office.

CHARLOTTE NEVILLE.
127 East 15th Street,
Or Agencies.

CHARLES H. HICKS.
Business Manager and Agent,
At Liberty in June,
Address Howard Atheneum, Boston, Mass.

CARLOTTA EVELYN,
With George Fawcett Rowe.
Address at Wall's Dramatic Bureau.
Or Care C. R. Gardiner, 12 Union Square.

CLARENCE R. LEONARD,
Juvenile.
Address Agents,
At Liberty. 12 Union Square.

C. C. REEVE.
At Liberty.
Address this office.

DAVE PEYSER.
Business Manager or Agent.
First-class combinations only.
Care C. R. GARDINER, 12 Union Sq.

DORA STUART,
With Diplomacy Combination,
Address at this office.

EDWARD KENDALL.
(Baritone.) As Captain Corcoran.
At Liberty. Season of 1879-80.
Address 154 Court Street, Boston, Mass.

ETHEL LYNTON.
As Josephine,
In Pinafore.
Address this office.

EVA BYRON.
As Hebe,
Laurent's Fifth Avenue Company,
En-route.

EDWARD WARREN.
Juvenile.
Address Agents.

E. M. STUART,
With E. H. Harvey's Comic Opera Co.
Address this office.

E. K. COLLIER,
Collier's Celebrated Case Company,
Address care MIRROR Office, 12 Union Sq.

EDWIN PRICE.
Leading Man.
Address at this office.

EDWARD CHAPMAN.
Comedian.
At Liberty.
Address at office.

FRED. B. WARDE,
As Henry Beauclerc, in "Diplomacy,"
Starring, Address at this office.

FRANK W. SANGER,
Address this office.

FRANK A. TANNEHILL,
Leading Man and Stage Manager,
Address this office.

FRED. JEROME,
At Liberty.
Address 201 West 14th St.

FRANK M. CHAPMAN,
Agent and Business Manager of
Fanny Davenport,
Season of 1880-81.

GEORGE F. DE VERE,
With Company
Supporting Lester Wallack.
Address at this office.

GEORGE E. SANDS,
Business Manager or Advance Agent,
Disengaged for Season '79-80.
Address this office

GEORGE F. KETCHUM.
First Low Comedian.
With John A. Stevens' Unknown Comb.
Address this office.

HARRY LACY,
San Francisco Minstrel Hall,
In Love and Rain.

HARRY J. BRAHAM,
Leader of Orchestra,
Rice's Evangeline Company.

H. E. DIXEY.
As The Rajah in Horrors,
Rice Surprise Party,
Union Square Theatre.

IRENE ACKERMAN.
Juvenile Ingenue and Soubrettes.
Address SIMMONDS & BROWN.

I. DAVEAU,
Broadway Theatre,
For the Season.

IDA FOY,
As Hebe, in Pinafore,
Fifth Avenue Theatre.

JULIA VAUGHAN.
Permanent Address:
No. 14 West 28th Street,
New York City.

J. C. KENNY,
Leader of Orchestra,
Broadway Theatre.
Address this office.

KATIE ESTELLE.
As Madame Laurent,
Elliot Barnes' Only a Farmer's Daughter,
Now playing through the East.

LEO COOPER.
Juvenile.
56 East Seventh Street,
New York.

LILLIAN CLEVES CLARKE.
Address,
MIRROR Office,
New York

LIZZIE MAY ULMER,
As Clip. With Barney Macauley,
Bush Street Theatre, San Francisco, Cal.
Address agents, or 129 East 13th Street.

LAURA JOYCE,
Permanent Address,
Care C. R. Gardiner, 12 Union Square.

LESLIE GOSSIN.
Leading Business,
Address at Agents or at MIRROR office.

MARIE GORDON.
As Joan,
In That Lass o' Lowrie's.
Permanent address at this office.

MAUDE BRANSCOMBE,
With E. H. Harvey's Comic Opera Co.
Address 834 Broadway.

MISS CONSTANCE HAMBLIN,
Address at MIRROR Office.

MISS NINA FREETH,
Character Business and Soubrette.
Address this office

M. M. WHELAN,
Advertising Agent, Boston, Museum,
Eight Season, 1878-79. At liberty next June.
Address Boston Museum, Boston, Mass.

M. DE CASTRO.
Walking Gentleman, Light Comedy
or Tenor Singer. Disengaged.
Address Toronto, Canada.

MABEL JORDAN.
In Engaged.
Address this office

MISS FLORENCE ELMORE.
Leading Lady,
Jersey City Opera House.
Address care this office.

MISS MARIE CLARA HASTINGS,
Leading Lady during the past Season,
With Boniface's "Soldier's Trust,"
Address at MIRROR Office.

MISS JOSEPHINE FISHER.
Academy of Music,
Halifax.

N. S. WOOD.
As Boy Detective,
Bowery Theatre.

OGDEN STEVENS.
Broadway Theatre.
Address this office.

PAT ROONEY.
Traveling Combination.
Address at this Office.

ROBERT BROWER.
Characters and Heavy,
Address J. ALEXANDER BROWN,
854 Broadway, N. Y.

ROSE LISLE.
Address care C. R. GARDINER.

RUSSELL S. BASSETT,
California Theatre,
San Francisco,
Cal.

SAM'L H. CLARK,
Henderson Pinafore Company,
En Route,
Address at this office.

THOS. W. MOORE.
Treasurer Harry Miner's Theatre,
165 & 167 Bowery, N. Y.
Residence, 208 E. 14th St.

T. M. CROFT.
Business Agent. Her Majesty's Opera.
Season 1879-80. At Liberty for Summer Season.
Permanent address, 856 Broadway.

VENIE G. CLANCY,
Leading Female Roles,
with Rice's Extravaganza Co.
Traveling.

WALTER EDMUNDS.
Juvenile,
At Liberty,
Address this office.

WILLIAM HORACE LINGARD,
Australia,
Address care MIRROR,
12 Union Square, N. Y.

WILLIAM STELZ,
Leader of Orchestra.
Address care this office.

W. H. SINGLETON,
Assistant Stage Manager,
"Evangeline" Opera Bouffe Combination,
Third Season.

WILLIAM MAGEE.
Jersey City Opera House.
Responsible Business.

W. D. TURNER,
Comedy and Character,
Address this office.

W. H. CROMPTON,
Stage Manager,
Season of 1878-79,
Broadway Theatre, N. Y.

W. S. HARKINS,
And LENORE BIGELOW.
Juvenile and Singing business.
With Williamsons for the Season.

CHARLEY BANKS,
Comedian.
Author of Gen. Grant's Trip Around the World.
Address care C. R. GARDINER, 12 Union Sq.

FRED. FELTON,
Stage and Business Manager.
Crone's Garden,
Indianapolis.

JENNIE MORGAN,
America's Own Vocalist.
Address care
Tony Pastor's Theatre, N. Y.

MOLLIE WILLIAMS,
Late Fifth Avenue Theatre.
Character Business and Comedy.
Address agents, BROWN & BARNUM.

GILBERT SARONY.
Regularly Engaged.
Adelphi Theatre,
San Francisco.

GEORGE H. CASSIDY.
Business Manager and Agent.
Can be engaged for season of '79-80.
Address this office.

H. CUSTER KENNEDY.
Walking Gent.
Disengaged season 1879-80.
Address 131 South 8th Street, Phila.

HARRY S. DUFFIELD,
Leading Business,
Address MIRROR Office, 12 Union Square.

HELEN RICHMOND.
Address
12 Union Square.

HELEN GRAYSON.
In town.
Address care INDIG, 856 Broadway.

HARRY GWYNETTE.
Address at MIRROR Office.

J. C. PADGETT.
At Liberty.
Address this office.

JOSIE BATCHELDER.
Soubrettes.
36 East 12th Street,
Or Agents.

JAMES L. CARHART.
Address
169 W. Twenty-third Street,
New York.

JENNIE HUGHES.
Starring in "French Spy."
All business communications to be addressed,
52 Bond Street, New York.

JOS. FRANKAU,
Low and Character Comedy.
Address this Office.

JOHN H. HUNTER.
Assistant Manager,
At Liberty.

JAMES ALBION,
Advertising Agent,
Standard Theatre, N. Y.
Address MIRROR Office.

LOUISE TEMPLE.
At Liberty.
Can be engaged for Hebe or Soubrette parts,
Address this office.

MISS ROSE ADRION.
Soubrettes and Boy Characters.
Address care Dramatic Agents.

MLLE. DESIREE.
French and English
Opera Bouffe and Burlesque.
Address this office.

MISS ADELAIDE CHERIE,
Lady Fairfax in Diplomacy,
30 East Fourteenth Street, N. Y.

MISS NELLIE MORTIMER,
Address at MIRROR Office.

MISS STELLA CONGDON,
At Liberty,
Address this office.

MISS ESTELLE MORTIMER.
Specially engaged for
Little Buttercup.
Standard Theatre, N. Y.

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

To Mirror Correspondents.

Those correspondents of THE MIRROR whose credentials expire June 30, will please return them at once for renewal.

Chicago.

JUNE 15.

McVICKER'S.—Lecocq's Little Duke, which bids fair to rival in popularity the tuneful Fille de Mme. Angot, was produced here Monday night by the Duff co. As a matter of record I append the cast:

Duc de Parthenay	Florence Ellis
Blanche	Annie Shaffer
Directress	Mme. Marie Bauman
Montbarry	W. H. MacDonald
Frimousse	Tom Whiffin
Bernard	Fred Goldthwaite

The opera was nicely mounted, the scenery and costumes being quite up to the mark, while a better cast could hardly have been desired. Florence Ellis, whom I used to hear of as "Sappho," is now a bright-faced young lady, and acted and sang the little soldier very agreeably. Without being coarse, her impersonation was not lacking in chic, and nowhere could be recognized any of that salaciousness that surrounded Mrs. Oates' performance. Annie Shaffer, a doll-like little woman, with a wee voice, was exactly suited as the Duchess. Mme. Bauman is a French woman, and therefore her Directress was inimitable. Moreover, she sang the music of the part correctly and with taste. Tom Whiffin's ability is not confined to one character, as his intensely comical conception of Frimousse testified. W. H. MacDonald has a fine appearance and a rich baritone voice. His success as Montbarry was great. Fred Goldthwaite did well in the small part of Bernard. 10th, and every alternate evening, Mlle. Verona Jarbeau sang the Duchess, and successfully, though the personation lacked the charming innocence of that of Miss Shaffer. Mlle. Jarbeau was a pupil of the irrepressible Minnie Cummings, who, by the way, I notice is again advertising for a "financial manager." The Little Duke will run until the 19th, when Fatinitza will be brought out. Mrs. J. B. Polk and Owen Fawcett will appear therein, in addition to the artists already seen.

HAVERLY'S.—The Chicago Church Choir Pinafore has been a financial and musical triumph. The swell people of the town have flocked to every performance, and the music of the opera has never been so well given here before. The principal hits were Mrs. Louis Falk's Josephine, Jessie Bartlett's Buttercup, and J. E. McWade's Corcoran. McWade, who is a brother of Robert Rip Van Winkle McWade, is a very fine baritone, and, moreover, is quite a "masher." The Deadeye, by an animated stick known as Lou W. Raymond, was badly made up and wretchedly acted. The rest of the principals were bearable. The chorus and orchestra, under the direction of A. J. Cresswold, a local conductor, were well drilled.

16th, Verdi's Requiem Mass, by the Beethoven Society and several eminent soloists under direction of Carl Wolfsohn. 17th, Tony Pastor and his variety combination will commence. Numbers of people who usually shy off from variety shows will take in Tony, and yet not be taken in. It's the proper caper, you know. 23d, Aimee and troupe.

HOOLEY'S.—No pleasanter entertainment than Won at Last has been seen in Chicago for a long while. Mr. Steele Mackaye has been sneered at by the press as the "disciple of Delsarte," a Frenchman whose idea it was, if I remember rightly, to convert live tailors' dummies into actors, by having a rule by which every inflection of voice, shrug of shoulder and expression of eye should be regulated. If Mr. Mackaye's acting is a fair specimen of Delsartean art, then I say give us more Delsarte, and quickly. About two-thirds of the leading men in America could profit by a careful study and imitation of Mr. Mackaye's methods. The company styled the Madison Square is as good a one as we have had from New York since Daly's visits, embracing that magnificent actor of old men, Couldock; bluff Frank Aiken, always dear to the Chicago heart, and who always gets a touch of Bob Brierly into his work; James C. Padget, another Museum favorite, whose Fagin used to cause my hair to rear itself aloft when as a mere boy I patronized the gallery of Colonel Wood's "lecture room;" Joseph Frankau, a young comedian new to us, and whose comedy at present lacks unction, but whose capabilities are unusually promising; Agnes Loring, an ambitious woman, out of whom Mackaye is trying to make an actress; Gabrielle Du Sauld, whose acting of the French adventuress is the most perfect assumption of the kind I ever witnessed, and Laura Le Claire, who made a motherly Mrs. Tracy. Harry Pearson as Jack Driscoll and Miss Josephine Craig as Flora Fitzgiggle, two additions to the party, picked from local talent, are not eclipsed by the brightness of the New York people. 16th, Won at Last, another week. 23d, Emerson's Megatherian Minstrels, the latest tulmination from Hooley's brain, and between whom and Haverly's Mastodons war to the last dollar has been declared, will astound, paralyze and generally "break up" those persons who have been presumptuous enough to suppose that nigger minstrelsy was a fossil too deeply buried to be exhumed,

HAMLIN'S.—Rose Lisle, a neat little actress, has given us her own adaptation of Les Orphelines de Notre Dame—The Foundlings. The piece shows careful and meritorious work on the part of the adapter, but it is rather too heavy a dramatic composition to suit the taste of to-day. Moreover, a very bad company hampered Miss Lisle's efforts. The fellow George Morris, who roared and tore around as De Beauprey, should really be relegated to the Halsted Street Opera House. His rant was simply ear-splitting. J. H. O'Neil has about as much idea of the attributes of a priest as a Patagonian savage, and halted and stumbled through his lines even on the last night of the play. The rest of the cast were about on a par of imbecility. Business not very good. 16th, Harry Webber opens as A Party by the name of Johnson, in Byron's Lancashire Lass, which will be followed on the 19th by Boucicault's Elfie; or, the Mystery of the Cherry Tree Inn.

ITEMS.—Pinafore, at ten cents a head, has packed the Halsted Street nightly. I shall soon send you a minute description of this house, its audiences, etc. It is really one of Chicago's curiosities.—Harry Webber has been playing Engaged over his Peoria circuit, which piratical proceeding is probably accounted for by the fact that Harry's high moral principle has been undermined by a long association with the boss play stealer, J. Pabbins Wallack.—James Chisholm, late critic of the Tribune, has been engaged as business manager of the Juvenile Pinafore co. They open in Milwaukee to-morrow.—Ernest Stanley and Owen Fawcett are in town.—I give you the cast of the "Old Museum" performance of The Ticket-of-Leave Man at Haverly's to-night (Sunday). A big house is expected, though it is raining.

TO-NIGHT'S CAST.

Bob Brierly	Frank Aiken
Green Jones	John Dillon
Hawkshaw	J. W. Blaisdell
Jem Dalton	J. C. Padget
Melter Moss	John Marble
Maltby	Charles S. Rogers
May Edwards	Louise Dillon
Sam Willoughby	Josephine Craig
Emily	Amelia Watts
Mrs. Willoughby	Laura LeClaire

ORIGINAL CAST HERE.

Bob Brierly	Frank Aiken
Green Jones	John Dillon
Hawkshaw	F. J Wildman
Jem Dalton	Dick Richards
Melter Moss	A. D Bradley
Maltby	P Reed
May Edwards	L. B Perrin
Sam Willoughby	Hattie Bernard
Emily	Jennie Hight
Mrs. Willoughby	Mrs. Axtell

San Francisco.

JUNE 10.

CALIFORNIA.—The Duke's Motto held the boards all last week. The piece was magnifficently mounted, and well acted. The De Lagardere of Mr. Barrett is an impersonation too well known to need notice here; he satisfies the strong melodramatic requirements of the part to the entire approval of most theatre-goers, critical or otherwise. Mr. Keene, as Carrickfergus, was as I like best to see him. In neat, bright comedy parts he is at his best—a fact which the gentleman himself acknowledges. It is in melodrama and tragedy that he is unpleasant. I have never known him to miss a point in the few comedy parts he has assumed, or fail to extract, with full unction, every shade of a humorous line. It is a pity his managers will not confess this palpable fact, and give their patrons the benefit of it. Owing to the sudden illness of Jeffreys-Lewis, Belle Chapman played Blanche, and played it prettily, as did Ada Gilman the part of Zilla.

The more it is asserted that the latter lady must and will go East to fulfill engagements, the stronger the desire is expressed for her retention. The lady was some time ago announced (together with nearly every other professional in town) as engaged by Boucicault for Booth's, but still she remains, and may her stay be a long one.

Monday night Mr. Barrett as Yorick in A New Play. Expectation is on tiptoe regarding this.

BALDWIN.—Rose Coghlan has scored an undeniable and most decided hit. Her beauty, her voice, and, rarest and best of all, her fine, finished acting have established her firmly as a favorite here. This is more to the lady's credit in light of the circumstance that she has as yet appeared only in two characters, and those, ones which have been considerably done—in fact, rather overdone here of late—Lady Teazle and Lady Gay Spanker. Her art, easy, strong and natural, has by its excellence hidden itself, and placed before us the characters themselves, clearly outlined.

The Baldwin company needs but one addition now—a soubrette—to be complete and very strong.

Mr. O'Neil, although in comedy he offends, is, in the line of characters he is most often called upon to assume, very good. There are few better leading men than O'Neil in the United States. If he would only more frequently allow Mr. Morrison to assume leading comedy and eccentric roles, he would less frequently give cause for complaint.

With Nina Varian, Kate Corcoran and Kate Denin, than the last of whom there could be no more delightful society mother or leading heavy lady (that last is an abominable expression), Miss Coghlan will be well supported in female characters..

It occurs to me I have been saying a remarkable number of pleasant things about people, and that this may hold good to the end, I will mention no more. I propose to mention in considerable detail the "small people," for whom, as a class, I have a high regard, for San Francisco contains many good ones.

Monday evening, the 9th, the Baldwin presented a double bill—A Scrap of Paper and Sheep in Wolf's Clothing—Miss Coghlan appearing in both.

BUSH.—The only change in the course of the Bush Pinafore was the substitution of Edith Woodthorpe, formerly of the Rice party, for Hattie Moore, as Buttercup. Miss Woodthorpe sang and acted the part well. Monday evening, however, there is to be a considerable change. Sol Smith Russell plays Sir Joseph Porter, Mr. Lang, an Eastern tenor, Ralph, and Annie Berger, Hebe. The Berger-Russell entertainment will still be given in connection with Pinafore.

STANDARD.—The Emilie Melville Pinafore comb. opened the 6th inst. The performance, from an amateur standpoint, was remarkably good. The merits of the voice of the only professional, Miss Melville, are known; she of course sang the Josephine music delightfully. Her acting of the part, I am informed by those who have witnessed the best Eastern Pinafore performances, did not present the most favorably accepted idea of that much-sung character. The Standard Pinafore is a wonderfully finished piece of stage setting, and has thus far drawn crowded houses.

ITEMS.—Pinafore is produced Monday, the 9th, by the Pauline Markham comb. at the Adelphi, and at the Grand by the Amy Sherwin party.—When old, worn pieces fail to draw here, managers kick energetically. It occurs to a man up a tree that the manager's duty is not to instruct his patrons what they need, dramatically, so much as to supply what they WANT—having found that out.—The benefit given by the entire dramatic profession of the city to Mrs. Judah netted that deserving artist about $2,500.—Mr. Barnes, the critic (?) of the Call, has added within the past week to his reputation for elegant diction, by the two following gems: "The Duke's Motto is a good acted play," and "Miss Melville's voice is free from mushiness." The man who, in speaking of a Melville's voice, could coin a thing so vile as "mushiness," rather explains himself. I opine the gentleman has never been accused of being a writer, but there is a popular superstition that he is a critic; but like most other superstitions of '49, this one, too, is rapidly fading.—Fred Maeder and Rena leave for New York this week. A host of friends regret their departure.—The walking match now in progress at Platt's Hall is attracting crowds daily, whereat genial Manager E. G. Cotton smileth blandly and promises more of the same kind of entertainment. The present match is between Miss Edwards and Mme. La Chappelle. The little La Chappelle is decidedly the favorite with all but the betting men. John Armstrong is also walking on the same track, endeavoring to accomplish the task of covering one half mile every quarter hour for twenty hours a day for thirty days—40 miles a day, or 1,200 miles—that's considerable of a proposition as well as a task. Armstrong has been walking twelve days and is in good form yet. The bets are in favor of his success. The women walk a quarter each quarter, and although they have been on the track over two weeks, still look fresh.—The Joe Murphy party are doing bad business on the road; will probably disband before finishing their route. Despite this failure, Harry Brown and Fred Bert, Murphy's managers, are to take Sam Piercy on the road.—Miss Coghlan is stopping at the Baldwin Hotel; Lester Wallack has also engaged apartments there.—It is stated that O'Neil's contract at the Baldwin is $8,000 for the next twelve months, with two benefits.—The salaries of the four principal people at the Baldwin is guaranteed by Mr. Baldwin.—Mr. Hill, Denman Thompson's manager, arrives Wednesday, the 11th; Thompson opens at the Bush on the 15th.—Manager Kennedy does not state what follows Pinafore at the Standard, further than that it is an Eastern attraction.

Philadelphia.

ARCH.—Aimee and troupe continue in French opera bouffe this week, appearing Monday and Tuesday in Les Brigands; Wednesday, Mme. Favart; Thursday, Le Petit Duc; Friday, Les Cloches de Corneville; Saturday, La Belle Helene. This is the last week of present season. The house closes on Saturday.

CHESTNUT.—Fatinitza entered upon its third week Monday evening last, and continues to draw good houses.

MUSEUM.—Uncle Tom's Cabin continues the attraction, and is drawing fairly.

Louisville, Ky.

OPERA HOUSE.—On the evening of the 10th a benefit was tendered Mrs. Sidney Carl Harris, a lady who has gained quite a reputation as a singer. Taking into consideration the bad weather, the fair attendance must be considered quite complimentary. Mrs. Harris was well received. The magnet of attraction, however, proved to be Alice Oates (Watkins), who had kindly offered her assistance. Messrs. William Frese, pianist, Fred Perkins, violinist, and R. J. P. White, tenor, also contributed valuable aid to the concert.

ITEMS.—Morris Warner has composed an operetta, entitled The Cadets, which has been accepted by Maurice Grau, and will receive its first production in New York in September. It is said to contain much merit, and the author, who is a young journalist of the city, is to be congratulated.—John Barbee left during the past week for Denver. He intends establishing a theatrical circuit in Colorado next season.—Bessie Oton produced Lost in London at Major Hall, Frankfort, Ky., June 12, to a fair house.—Manager Steele was in the city during the past week, and acting as agent for Manager Miles, canceled the engagement with Alice Oates for next season.—Advices from Stuttz Fashion Comedy co. report business very successful during their tour through Kentucky. They show in Owensboro the week of the 16th.—Macauley's still closed.

Boston.

PARK.—The Union Square co., which closed a two weeks' engagement in The Banker's Daughter on Saturday evening, has done the best business this theatre has yet seen.

BOSTON THEATRE.—Fatimtza closed on Saturday. It has had a large patronage, yet not so large as the merit of the entertainment deserves. The interesting character of the plot and situations, together with the beauty and brilliancy of the music, combine to form a genuinely good piece, which would probably attract crowded audiences if revived at a more auspicious season. On Monday night Haverly's Mastodon Minstrels appeared to an overflowing house.

GLOBE.—Pinafore has not made Manager Stetson rich during the past week. The Boston people have began to tire of the piece, and it is about time. This week we are to have Planquette's charming opera, The Chimes of Normandy. The piece has always drawn well in this city, and in the hands of the English Opera co. cannot fail to do well. The cast will include Annis Montague, Adelaide Randall and Laura Joyce, William Castle, C. H. Turner, H. Peakes, and others.

GAIETY.—The Gaiety, which closed a week ago, is to open again for the purpose of presenting Messrs. Charles F. Pidgin and Fred J. Eustis' musical piece, entitled Sancho Pedro. There is much curiosity felt by the Boston writers to witness this new work. Among the company engaged to play the piece are Amy Ames, Sadie Martinot, Stanley Felch, Harry J. Train, and other Boston artists.

MUSEUM.—Harrigan and Hart in their amusing Mulligan Guard Ball are still doing a very good business. The Juvenile Pinafore co. continues its successful performance for a fifth week.

Charles Pattee is to have a benefit at the Globe Monday evening, 23d.

Cincinnati, O.

JUNE 13.

GRAND OPERA HOUSE.—The following interesting criticism concerning the first performance of the "Cincinnati Carnival Opera troupe," is clipped from the Enquirer of June 10:

By the aid of a liberal distribution of dead-head tickets, a fair sized audience was inveigled into this house last night to witness the first performance of the "new operetta" (?) Love's Trials. The piece is a hishy-hashy hodge-podge melange of Trovatore, La Fille de Madame Angot and Pinafore, thrown together in the crudest and most inartistic manner imaginable. Bad as it is, the singing and acting of the greater portion of its cast is worse, if possible. Nearly all of them are amateurs, whom, if analyzed by John Phoenix's celebrated standard, would formulate as follows:

Gall	100 parts
Knowledge of dramatic or lyric art	Nil

The only exceptions were Miss Susie Baker and Mose Fiske as Romeo and Juliet in the last act. They were very amusing, but their act lacked freshness, and Mose marred it by several idiotic attempts to be witty by introducing political gags. These are always in bad taste, and no performer of good sense will resort to them. Mr. Weatherill tried hard to look at home and at ease, but the attempt was a lamentable failure. What a pity it is that he has not a smaller mustache and bigger calves to his legs. Mr. D. S. Schureman, as the Alchemist, however, "hogged the persimmons," as the artist of the troupe par excellence. His idea of acting is entirely original, and his performance must be seen to be appreciated. Nothing like it has been witnessed in the city since Dr. Landis took his departure. The only really good thing in the performance is the marching and drilling of the Female Squad. Their dress is very handsome and their evolutions are very good, though they are somewhat deficient in the manual of arms. However, they will improve from night to night. Love's Trials will be repeated to-night.

Love's Trials was repeated Wednesday and Thursday evenings to—well, I might say empty chairs.

PIKE'S.—The principal event of the week will be the appearance on Monday and Tuesday evenings, of the great violinist, Wilhelmj, Franz Rummel, the pianist, and Miss May Bryant, soprano.

ITEMS.—Alice Oates and husband are stopping at the Grand.—J. A. Nunez, the new manager of Pike's, is in New York making engagements for his company.—Manager Miles has secured the Grand on a six years' lease.—There is a faint suspicion that Laurent—the "gander-legged tenor," as the Enquirer calls him—"stood in" with his wife in the publication of the Oates correspondence.—The Sængerfest was not a success financially—said to be $6,000 short.—The Sunday amusement bill has passed the Legislature.—W. H. Power has gone East.—All places of amusement have done a fair business the week just closing.—Wetherill will sing no more—his figure on the stage is not very attractive.—Mose Fiske should brace up; he's too good a comedian to be out of an engagement.—Nick Roberts leaves for San Francisco this evening.

Williamsburg, L. I.

NOVELTY.—Rice's Evangeline co. drew large houses throughout the week. They gave a splendid performance, and the audience was well pleased with it. Venie Clancy played Evangeline with much grace. Geo. K. Fortesque contributed much amusement as Catherine, while Lizzie Webster played the part of Gabriel with much life. Richard Golding as LeBlanc, and Joseph Harris as the Lone Fisherman, deserve much praise. Balance fair.

ITEMS.—The Novelty is now closed for the season. During the Summer Mr. Theall is going to have the house altered, and another gallery put up, which will be completed by Sept. 1, when the regular season will open.—Mr. and Mrs. Frank Mordaunt are spending the Summer at the Vandevere House, Coney Island.

Albany, N. Y.

Amusement matters have been very dull here since the close of Mr. Albaugh's regular season. Mr. Cunningham, the stage carpenter at the Leland, had a benefit 12th. Fryer's Fatinitza co. was billed for 16th, 17th and 18th, but the management have secured Mary Anderson for those dates, and Fatinitza will visit us later on. Miss Anderson will be supported by Mr. Albaugh and that very ambiguous commodity, "an efficient company." The Grand Army of the Republic hold their national encampment here during Miss Anderson's engagement, and as there will be from ten to fifteen thousand strangers in the city, the short venture will doubtless be a very profitable one.

Mosher's Pinafore co. presented the immortal Pin to large houses recently. The company is made up mainly of some of our best known amateurs, but Mr. Mosher very wisely secured Mr. Eckert (the tenor of Bartley Campbell's Pinafore co.) to play Ralph, and Harry Mainhall, a very talented young man, to play Sir Joseph. Miss Duffy, speaking vocally, made a charming Josephine, Miss Lewis, a petite and cunning Buttercup, and Miss Merchant a taking Hebe ("taking," among other trifles, some handsome flowers from her admirers). Mr. Herbert was a fair Deadeye, and Paul McDonough a very "fresh" Boatswain.

Speaking of the Captain of C. N. Greig, the Evening Times of May 29 says: "He sang and acted the part remarkably well, and his 'business' would not do discredit to a professional. Several of his numbers were vociferously applauded, particularly the 'Serenade to the Moon.'"

Mr. Mosher played the company in Fort Plain, 12th, to large house, and has offers from other towns in the vicinity.

Mr. Appleton's Pinafore co. give two performances in Martin Hall, 16th and 18th.

ITEMS.—There were two correspondents in the cast of Mosher's company, and still Mosher lives!—Of the dramatic criticisms in our daily papers, those of the Times are the most reliable, of the Argus the most variable, of the Express the spiciest, of the Journal the most stupid, and of the Press the silliest. Whoever "does" the dramatic work for the Press, should be given a berth in an ice-house.

Detroit, Mich.

Tony Pastor has had it all his own way here the past week, giving three performances to immense houses. In fact, the Detroit fairly groaned with weight on the opening night. His company is an exceptionally good one, and gave entire satisfaction to every one, the acts of Thatcher, Bryant and Hoey, Niles and Evans, and Sheehan and Jones, being particularly funny, while the favorite, Pastor, has lost none of his popularity.

This week two Pinafore performances will entertain us; the first one being the Stewart Comic Opera co., for the first three nights of the week, at Whitney's Grand, and on the evenings of Wednesday and Thursday, the Light Guard Pinafore will be presented by local talent, assisted by Prof. and Mrs. Payne.

The most important event of the week will be a grand concert given by Mrs. Florence Rice-Knox, who will be assisted by our best talent. Mrs. Knox is a great favorite in this city, and her many friends are endeavoring to make it a magnificent success.

Manager Whitney, who is now in New York, is expected back some time this week.

Manager Davey has been confined to his bed for some days, and has been unable to see any of his friends.

The coming season promises to be an unusually eventful one, as both the opera houses are to be rushed. Manager Davey, besides managing the Detroit, will also control the Grand Opera House, Indianapolis. New Memphis Theatre, Memphis, Tenn., and the Masonic Theatrs, Nashville, Tenn., also can arrange dates for the following places: Academy of Music, Buffalo, N. Y.; Grand Opera House, Toronto, London and Hamilton, Ontario; Samuel G. Clay's Michigan circuit—Port Huron, East Saginaw, Bay City, Flint, etc.; G. W. Stevenson's Michigan and Indiana circuit—Jackson, Kalamazoo and Battle Creek, Michigan, Fort Wayne and South Bend, Ind.

Manager Whitney has, besides his own Opera House here, control at Grand Rapids, Powers' Opera House; at Toledo, Wheeler's Opera House; at Fort Wayne, Academy of Music; at Ann Arbor, Hill's Opera House; at Lansing, Buck's Opera House; at Jackson, Union Hall,

Nothing booked ahead at either house for the near future.

Providence, R. I.

OPERA HOUSE.—Amateur performances last week. 14th, Haverly's Minstrels drew a monster audience. This company always gives the best of satisfaction. The house is closed this week.

Low's Opera House is closed.

Hartford, Conn.

The full dullness of the Summer season is on us at the Opera House, and with the last show given by the Haverly Mastodon co., the house closed.

On Friday, 13th, the Haverly company played to the largest house of the season, and gave the fullest satisfaction to every person present. One thing is certain, that so long as Haverly keeps up such an organization as at present, and keeps Bill Foote in the management, showing all that he bills to show, he will do good business. The master hand is shown in every detail of the performance, and in the immense combination—12 song-and-dance men, 12 clog dancers, 12 banjoists—all individual imperfections are lost sight of, and all receive the praise earned by the best of them. We thought we had escaped a Pinafore, as the bills indicated nothing of the sort, but on looking over the housebill, there it was as a wind-up. However, as it was a burlesque, and a good one at that, it passed off finely. Imagine (if you have not seen) Billy Rice as Buttercup, and you can form an idea of the whole thing. It kept the house in a roar in all the speaking scenes, while their singing and choruses were all rendered with good taste and with energy far beyond ordinary execution. Haverly can always depend on Hartford for a full house, as like with Tony Pastor the public feel assured before hand that they will see or hear what they pay for and expect.

Baltimore, Md.

ACADEMY.—The concerts were well attended last week. Signor Ferranti's voice has lost its freshness, but he sings as well as ever. Caterina Marco sang her numerous selections satisfactorily. This is the last week of the series. The vocalists will be Mme. Caroline Richings-Bernard, Annie Roemer and Joseph E. Greensfelder. Next Monday and Tuesday (23d and 24th) Pinafore will be given for the purpose of raising funds to erect a monument over the Maryland Confederate dead, interred in the Stonewall Cemetery, Winchester, Va. The cast will include Annis Montague, Mme. Richings-Bernard, E. W. Hoff, W. H. Emory and others, with a large orchestra under the direction of G. Carlberg. Among the other things there is to be a Marine drill by a company from the 5th Regiment, M. N. G. Tickets are selling rapidly.

FORD'S.—Agnes Herndon makes her first appearance in Baltimore to-night (16th) in a a number of dramatic recitals, including the curse scene from Deborah. The juvenile Pinafore co. is announced to appear Thursday evening (19th).

ITEM.—Sophia L. Gilpin has a benefit to-night at Cumberland, Md. Robert Downing, A. H. Canby, W. H. Bokee, Frank Connelly and others will assist.

Pittsburg, Pa.

All the legitimate places of amusement in this city are now closed, and the prospects for a reopening before the Fall are not very bright. Manager Ellsler has been in correspondence with several Summer traveling combinations, but at the present writing nothing is booked ahead.

The Ellsler Pinafore co. disbanded in Alliance, Ohio, on last Saturday.

Mr. Harry Ellsler is at present organizing a regular dramatic company, and will take the road (playing in Eastern Pennsylvania and Western Ohio circuits) within a month. He has already engaged Joseph A. Haworth, late of the Boston Museum; Eva Barker, late of the George Knight co., Estelle Porter, J. B. Curran, Fred Mosely and John Ogden.

R. M. Hooley, E. M. Hall, Luke Schoolcraft, C. V. Seamon, T. E. Somers and H. W. Frillman stopped over in this city to-day (15th). They were en route for Chicago to join the "Big 50" (Hooley & Emerson's new minstrel troupe).

Effie Ellsler denies the report that she is engaged to be married to Frank Weston.

The Edwin Price divorce case occasions much regret in this city, as the parties interested are both well and favorably known here.

Halifax, N. S.

The regular Summer season was inaugurated at the Academy on the 9th, by Manager Nannary with the old stock co. which has just returned from St. Johns, Newfoundland. The play on that occasion was Our Boys, which was immediately succeeded by Tom Taylor's Ticket-of-Leave Man. On the 14th (Saturday), W. E. Sheridan played Louis XI. His appearance was greeted with storms of applause by his old friends. The honors, however, were fairly divided between himself and W. F. Burroughs, who played the part of the Duke de Nemours almost to perfection. Louis XI. will be succeeded by Hamlet, Othello and the Merchant of Venice.

ITEMS.—Linn Harris is in town.—The new arrivals are J. N. Beers, Josephine Fisher and Miss Rainsforth. Departures: Walter Hubbell, for Philadelphia.—Manager Nannary promises great attractions during the Summer. Among them will be George Fawcett Rowe, Rice's Evangeline co. and Harrigan and Hart.—Miss Leonora Bigelow and W. S. Harkins are still in town; they join the co. soon.—THE MIRROR is on sale at C. C. Morton's Central News Agency, 195 Hollis street.—Any one whistling Pinafore in the streets of Halifax, is provided by the Government with a free pass to the West.

Buffalo, N. Y.

The amusement season is about over. The Authors' Carnival season closed Saturday, having been extended a week over the original time. It proved a success, and a good sum has been realized. With the exception of some few home entertainments, nothing of note, with the exception of a grand concert at the Hall, the 19th inst., by Mr. and Mrs. Huno, assisted by H. H. Pease, pianist, and a complimentary benefit tendered to Mr. J. W. Chatman, at the Academy of Music Friday, when Pinafore will be presented.

For next week, Haverly's Mastodon Minstrels will appear at the Academy on the 27th and 28th, and the Kate Claxton comb. the 23d, 24th, 25th and 26th, when the Two Orphans and The Double Marriage will be presented.

Erie, Pa

PARK OPERA HOUSE.—John T. Raymond and company came 14th, in Col. Sellers at matinee and Risks at evening peformance, and drew fair houses.

ITEMS.—Kate Claxton, after canceling her date three or four times, asked for 26th, which Manager Caughey refused, thinking it better for the house.—The Park has been undergoing much needed improvement.—Sells Brothers circus is billed for 25th.

Grand Rapids, Mich.

At Smith's Opera House a fair company is drawing uniformly good audiences. 13th, circus; 14th, more circus.

Chillicothe, O.

CLOUGH'S OPERA HOUSE.—Haverly's Georgia Minstrels (colored) June 17; hence to Columbus 18th, Springfield 19th, Dayton 20th, Richmond, Ind., 21st.

ITEMS.—The announcement of the death of Miron W. Leffingwell was received by the citizens, generally, of this, his native town, with feelings of deep regret.—In the report of the row of the Engaged party by your correspondent at this place, the name of Mackay was not included, as he was not present; and, not being present, how can he find himself able to say whether any lady's name was used or not? Selah!

Newark, N. J.

GRAND OPERA HOUSE.—Prof. Clemmer's 500 children concert drew good house on 12th. Manager Gray is absorbed in the excursion business; besides his Greenwood Lake trips, he is on the eve of starting a new route to Manhattan Beach.

NEWARK OPERA HOUSE.—This house is in the hands of an architect. An improvement inthe entrance is to be made,and a handsome staircase will lead to the balcony from the front lobby, instead of from the side street as heretofore.

Gloucester, Mass.

Robert Spiller's New York Pinafore co. still remain booked to appear 28th, but we hardly imagine they will visit us, as we have noticed no announcement of their engagements at other cities along this route. An entertainment to consist of vocal and instrumental music is announced for July 2. Miss Georgie Cayvan, the gifted reader, Mrs. H. T. Knowles, soprano, S. L. Studley, pianist, and other well-known talent have already been engaged for the occasion.

ITEMS.—Miss Anna Warren Story, of the Boston Theatre stock co., has been in town the past week.—Sara Jewett, of the Union Square Theatre, has taken a cottage for the season at Pigeon Cove.

Virginia City, Nev.

Mme. Rentz's Minstrels and Mabel Santley's Burlesque co. closed an engagement of one week on Sunday, June 1, at Piper's Opera House. The houses were light, scarcely paying expenses.

Marie Litta and Annie Louise Cary make their first appearance 4th. The season closes 5th. Seats have been all reserved, and all have been engaged for both nights.

Barney Macauley reappears 6th for an engagement of four performances. No more popular comedian has ever appeared in our city.

Toledo, O.

Tony Pastor played at Wheeler's Opera House 12th, to the largest house of the season, and gave the best performance he has ever given here, and to a very refined audience.

Kate Claxton is billed for Wheeler's Opera House, 16th and 17th.

Indianapolis, Ind.

OPERA HOUSE.—Silence has prevailed the week past, and as yet there is but one announcement for the coming week—the Strakosch Concert troupe, including Wilhelmj and Franz Rummel, will occupy the house the 18th. The Gilmore Children's Pinafore troupe will not appear as announced in other journals.

Wheeling, W. Va.

Haverly's Georgia Minstrels drew a large audience, 14th, at the Opera House. Show very good. Nothing booked.

Akron, O.

Monday the 16th, Haverly's Georgia Minstrels appeared in the Academy of Music to a crowded house. Sells Brothers' Menagerie appears on the 30th of June.

Utica, N. Y.

OPERA HOUSE.—Nothing dramatic booked. Home entertainment on 27th.

Kalamazoo, Mich.

Stewart Pinafore co. came 10th to fair audience and gave satisfaction. London Circus to big crowd. Nothing booked.

A Benefit to Forrest.

During the memorable dramatic season of 1830-31 in Albany, Edwin Forrest had a benefit, for which he made the following unique appeal:

Mr. Forrest begs leave to impress upon the memory of his friends and the public, this notorious fact, that his benefit is fixed for Monday, 14th inst. He would likewise intimate to both houses of the Legislature the propriety of deferring their debate on the "Troy Bridge" and the "Abolishment of imprisonment for debt" until this event has transpired, as the ice is about cleared away, and will enable his Troy friends to cross the river by the horse-boat; and when "imprissoment for debt" is abolished, there will be no need of his taking "the benefit;" he therefore submits to their consideration the following:

Resolved, that both houses adjourn on Monday next, at the usual hour, to meet again at 7 o'clock in the evening at the theatre.

Mr. F. considers himself justified in devoting a small space to his "brethren of the type," and requesting them to distribute their sorts in his boxes, as nothing could be more grateful than to see full cases, and a press on the occasion. He likewise trusts that the modesty of these appeals may be no impediment to his success, but rather be a flambeau to his merit; for as Jack Falstaff says, "every man must labor at his vocation."

On Monday evening, 14th March, will be presented the grand melodrama (which has been some time in preparation) of Abaelino the Great Bandit; or, the Bravo of Venice, with a variety of songs and dances. Mr. Duffy (by request) will recite the "Debates on the Troy Bridge," rendered in verse by "a gentleman of the Assembly," and recited by him with great success.

The recipts were $141.87.

—Fatinitza will be produced at the Boston Museum on the 30th

JOHN DREW.

SOME REMINISCENCES OF THE COMEDIAN BY BEN G. ROGERS.

Blessed with a joyous spirit and a fine flavor of native wit, sharpened by a quick appreciation of the ludicrous in the faults, fashion, or humor of the times, added to a power of portraying the absurdities or peculiarities of human nature in their most ridiculous forms, aided by a nice discrimination of the point of a witticism or sarcasm, John Drew was enabled to present comic characters in their most laughable and enjoyable colorings, and they showed him a comedian of more than ordinary ability.

To characters of the serio-comic, inclined to the sentimental, he infused a body and depth of feeling very few comedians could equal. In this change from the comic to the pathetic he was at his best—the force and effect of his delineations were admirable and most interesting.

With the discernment of a true artist, Mr. Drew applied himself to the requirements of old legitimate comedies with a truthfulness of study and an untiring research as to the spirit or purpose of a character that enabled him to present them with an individuality marked and effective.

In the broad comic characters he was very fine and unctuous. His Toodles was a remarkable bit of low comedy, and abounded in fun in its most ludicrous settings. How the people enjoyed that performance, so pleasant and witty in the first part of the play, and so entirely drunk in the last part of it! How he appeared to enjoy teasing Mrs. Toodles, and with what a maudlin sentimentality he told Mrs. Toodles of the present he had for her. "Just your size, my love; hope you'll soon enjoy it," and the delight he exhibited in keeping the knowledge from her, until at last he cries out, "It's a coffin, my love!" Ha, ha, ha! how truly comic; how sublimely ridiculous! It was the very embodiment of satisfied drunken ribaldry; nothing could be more provoking of laughter, loud and unrestrained.

By way of contrast in style, manner, and position of life, and a change which proved so powerfully the gentleman's versatility in acting, Mr. Drew acted Goldfinch, in Road to Ruin, and with a fidelity to nature that charmed as well as astonished. He dressed the character splendidly, as indeed he did all others, with strict observance of all the minutes in the peculiarities that gave his appearance on the stage a freshness that pleased the eye and commanded attention at the first. In this character Drew looked and moved the rolling horse fancier, driving his four-in-hand. The tone of his voice, the easy confident manner, were very truthfully given, and without a rudeness that would have made the assurance offensive. He imparted to the scene such an atmospere of stage coaches, racing horses, betting stands, that one felt rolling along the road four-in-hand, listening to the neighing of horses, cracking of whips, calling off bets and distances—all blended in a merry shout of sportsmen in their highest glee.

Meddle in London Assurance was another of Mr. Drew's fine personations—here he was a figure of fun, and acted as if he knew it, felt it, and couldn't help it—indeed, didn't want to if he could. Such a persistent, obstinate, ignorant (of etiquette), queer link of the law could only be pictured by Drew, and yet he was his author to the letter, and painted them all at turns, and ridiculously correct, too. How impudent he was, bent upon information at all cost (of delicacy or etiquette), outraging neighborly right and propriety, courting insult and abuse, as opening the way for a bill of charges or damages, impudently using the drawing-room to be a spy upon his clients, friends—ambitious of even a kicking, so that it paid.

How he did worry poor Sir Harcourt, ever at his side, with his sneaking suggestions, and when repulsed, his look at the old Baron was so amusing, so full of contempt and pity as if he (the Baron) was the offender. His scene with Dolly Spanker, when persuading him to a divorce, was excessively droll, and when Dolly wants to have his wife back, Drew's look of disappointed hopes, fears, and horror at the thought of giving up such an exquisite "brief," was one of the most comical imaginable, and always filled the house with laughter and applause. I cannot easily forget the indignant stupidity of John's face at that point; how funny it was. Again, when confronted with Lady Gay, "robbed of his legal knowledge," and compelled to retreat, he went defeated, but not dismayed, but to the last true to his mean instincts left to meditate upon a bill of cost—a truer picture of the pettifogger the stage does not possess, and Mr. Drew acted the part splendidly in all its meanness and want of principle.

One of the most amusing performances in which Mr. Drew was the feature was the presentation of The Comedy of Errors at the Arch Street Theatre, Philadelphia, when Mr. William Wheatley and Mr. John Drew were the managers.

Wheatley and Shewell played the Antipholi; John and Frank Drew the Dromios. All the piece was unusally well played. Wheatley and Shewell so much resembled each other as to require the closest attention of eye and ear to detect an individuality, and the mistaken identity on the part of the audience was many times very laughable. But the brothers Drew defied recognition in their dress, voice, manner, every movement or look. Sometimes they would change their scenes, and Dromio of Syracuse would be and act Dromio of Ephesus, and vice versa, and their own masters, the Antipholi, didn't know the difference. John would go about, telling funny stories, and Frank would be blamed for them. Bets were made amongst certain of the audience as to when John was on, or Frank was off, the brothers would hear of these wagers, change their scenes, and the betters were deceived, and bets decided by umpires who were as much in the dark as to the truth of John or Frank being on, as the betters were positive they were. Indeed, at times John would play the entire scenes of the Dromios himself, Frank appearing only in the last scene. Then, again, Frank would play all, and so the audience, after wondering and bothering, tired of guessing, gave up all hope as to being sure as to which was which, and laughed all the more at their being deceived. How nicely those two characters were studied, and how carefully they were played, with such a close observance to all the minutiæ of scene and character. And here let me say that the Antipholes were given with just as careful and honest an attention to the necessities and beauties of the characters as were the Dromios, and two more intelligent or truly presented impersonations it would be difficult to produce.

Flutter in The Belle's Strategem, as performed by Mr. Drew, was a "light, airy nothing," a creature of "sound and signifying nothing," and was presented with a pleasantness that charmed away even the worthlessness of the character, and clothed him in merry mantle, that made one forget the faults, and laugh at the ridiculousness of it all, and induce one to condole with him, for the sake of his mirth. A fine creation is Flutter, though, of a stage family passed out of popularity. The performance of such characters demanded a clear and nice discrimination between wit and fun, and Mr. Drew knew the value of all that, took his character to the limit of good breeding, never beyond it, and by following this golden rule gained a position as an actor, that was solid and unchanging, lasting to the end of his life, in fact, growing firmer and harder with his years, because it was natural and honest, true to his cultivated taste and judgment and never overstepping the conception he had made.

I wish to show, if I can, these two or three of the characters I remember Mr. Drew in, that he was a capable and thorough comedian, and had by close observation and careful study, gained the true knowledge of his art, which his fine talents and education, together with a wonderful natural adaptation to acting, enabled him to fill the most exacting comic characters, and compelled him to always remember his duty to his audience and respect for himself.

In these I have named, and others, John Drew was popular before he began the Irish drama as a star, in which he made a positive position, and left a name the American stage will always cherish.

The true Irish melody rang out unmistakably in John's acting of Rory O'More, Tim, in the Emigrant, The Knight of Arra, Gerald Pepper, and he filled them with an easy, natural pleasantness and good nature that charmed from the first. The genuineness of Bog or Parlor, Battle Field or Drawing-Room, were all true to their place in life, and Irish in every breath and action. Tim O'Brian in the Emigrant for instance, how pathetically and interestingly he acted that character, such a picture of modest, patient, suffering as he appeared at the door of Tom Bobalink, sinking under hunger and sickness, and how his eyes beamed with gratitude and his voice choked with emotion at the offer of food and rest presented to him. The neat bits of comedy he indulged in while eating, were only the outpouring of a genuine Irish heart that must be demonstrative in expression of gratitude or even hunger, certainly of its thankfulness for unexpected kindness and help. Drew's whole soul was in his eyes, and his entire being spoke the words: "Thank you, ma'am; sure it's the poor man is the poor man's friend after all." Many a wet eye and beating heart waited sympathetically over this scene, a quiet impressive illustration of sickness, hunger, grief and joy, each in their turn so touchingly given, without one ever overcrowding or choking the other; the little gentle expressions of feeling such as only an honest child of the "Green Isles of Ocean" could give utterance to, Drew was proficient in—and used them so correctly and judiciously as to make the fun of his characters—like rainbow shining joyously under the cloud of trouble, is suffering in the serious parts of his characters.

His singing of the "Emigrant's Lament" was in the true spirit of the song, and he acted every line of it faithfully. I have seen his audience held in silence during the whole song, and at the close burst out in long and lengthened applause.

His comic business with the trunk was irresistible; "that trunk was so weighty." The wonder he expressed at finding "44" always caught the audience, and he never failed to find them ready to laugh for the rest of the play, either with himself or at him for the wonderful discourse he made, his Irish way of reckoning and reasoning. Ha, ha, ha! how mysterious and cautious he was about touching the money Tom had thrown down in fear! Who can forget Drew's comical horror at the "imp that lept up out of the floor."

There was no mistaking the ignorant Irishman in that scene, it shone in every glance of his eye, sounded in every tone of his voice, stood out in every movement of his head and arms—indeed, all the comic business he introduced into the character, and there was quite a little of it was his own, purely Irish such as only John could portray, and such as no one could refrain from laughing at and enjoying, and the comic method of settling "the woman of few words," was the very truest point of fun, and an Irishman's fun at that.

I've read somewhere about somebody being a son of Momus. I suppose such a one means one able to create and appreciate fun—if so, that son of Momus was just such another as John Drew. He was ready at all times for fun, fond of fun, and, in fact, I think seven-eighths of his composition was fun.

He told the most amusing stories of Mr. James Quinlan, who was manager of the Chestnut Street Theatre, Philadelphia, at one time, who, although not blessed with a classical education, managed the theatre with such a company as Mr. J. L. Fredericks, Mr. John Gilbert and Mr. John Drew and many others equally famed. Well, John would tell the strangest stories about Quinlan; for instance: Quinlan had an actor named Clark in his company. Clark was in ill health. Quinlan said: "Clark do you keep a fire in your room?" "Yes!" said Clark, "coal fire." "That's wrong, my boy," said Quinlan, "you should burn cocoa; it's much pleasanter—not so much gas."

Quinlan had another Clarke in his company of whom he said: "I like that fellow Clarke; he's a burden to his mother." Another time, Quinlan said to Fredericks, who was his stage manager: "Mr. Fredericks, I see they've got Shakespeare to write them a play at the Arch Street House, called Twelfth Night. Can't you get him, that feller Shakespeare, to write a piece for us; call it Thirteenth Night, eh?"

Ha, ha, ha! John reveled in relating these stories; he never lost a chance for a bit of fun. I remember one night at the Academy here, John had been playing an indifferent engagement; this night the house was not full; the play White Horse of the Peppers. John had to say "an empty house was better than a bad tenant," but he said an "empty house is better than a bad star," taking all the fault upon himself—good, pleasant, well-meaning, kind-hearted John Drew.

Trouble in Newark.

For some time past the Metropolitan Theatre, Newark, a variety resort, has borne an uncertain reputation. Failures to open at advertised times, sudden changes in the programme, unexpected illness, and divers other alleged misfortunes occurred almost constantly. Finally, by force of circumstances, one George E. Tooker, of no particular residence, and the lessee of the house, closed the doors. No show was announced until last week, when the house was re-opened.

On Saturday, however, both galleries were fairly filled, and the auditorium held a large concourse of people. The drama of The Boy Detective was given, after which there was a long and suspicious wait, when the orchestra was observed to pack up their instruments and leave. A pandemonium followed. The appearance of Frankie Johnson, one of the female performers, before the curtain in street costume, caused the gods to hush. Pale and trembling, and in a loud voice, she said:

"Ladies and gentlemen—I have worked hard the entire week for this man Tooker, expecting pay for what I have done. My husband lies sick at home, and my rent is due. I have asked Mr. Tooker for $5.50 to pay my rent, and he has refused to give it to me. Will the public of Newark uphold this outrage?"

A thundering shout in the negative followed, and Miss Johnson retired. A rush was made by the audience for the street doors, and soon after the theatre was shrouded in darkness.

Miss Johnson afterward stated that she had been engaged at a salary of $25 per week, and that all she could get out of the establishment, after pleading with tears in her eyes, was one dollar for marketing purposes. None of the other peformers had been better treated, though one of the women who performed there had an aged father lying at the point of death, and in want of common necessaries.

Other performers and employes of the establishment were as emphatic as Miss Johnson in their statements. Two of the doorkeepers said that there was $65 coming to each of them. One said that he had had but $15 out of the place since the man Tooker had engaged it. He also stated that Tooker had imposed upon his employes in other cities. At eleven o'clock the bar-room in front of the theatre was filled with the male attaches of the place clamoring for their money, but to no purpose. The lights were lowered, and the man Tooker ordered all hands out.

Foreign Musical Notes.

The Viennese Opera House will close between July 1 and Aug. 10.

Mme. Carlotta Patti and Mr. Henry Ketten shortly start on on Australian concert tour.

Persiani's new opera, L'Assedio di Cæsara, has been produced with success at Chieti.

Wagner has just finished the score of Parcival, which will be produced at Bayreuth in the autumn of 1881—that is, if the faithful will provide the necessary cash

The Minstrels at the Standard.

An excellent house witnessed the appearance of William Henderson's Big Four minstrel organization at the Standard on Monday night. The down stairs portion was comfortably filled and the capacious gallery was crowded. The troupe, while making slight pretensions to numbers, is of really excellent quality, and shows anew that an entertainment of this character needs only to be properly given to prove attractive. There is a latent popular charm about genuine Ethiopian minstrelsy, which only bad management can dispel. The happy combination of fun and melody which is, after all, the one thing for which, under various disguises, the crowd is striving for, is found in this class of entertainment. Shoo-Fly and My Grandfather's Clock represent the two extremes to which the minstrel stage goes. The finer and more delicate emotions which the drama calls into play are not here attempted. The gauge of negro minstrelsy is the gauge of the popular taste. There are no vibrations either side of it. As the famous founder of Minstrelsy aptly defined it:

"Jokes which every one understands, ballads which every one appreciates—and a brass band playing all the time!"

In Mr. Henderson's troupe is Billy Sweatnam, a negro comedian, better known in Philadelphia than New York. But he is known well enough here to be liked, and with good reason. Harris and Carroll are excellent specialty artists, whose lack of originality very nearly offsets their talents. Charles Heywood, the "male soprano," has a really remarkable voice. It has all the sweetness of a woman's and covers a very wide range. James Quinn is a negro minstrel of the old and formerly much approved school. Harry Foster and W. Raymond, the latter remembered from his connection with Dan Bryant's troupe, are excellent vocalists.

The Big Four are a peculiar feature and their origin is somewhat strange. Three or four years ago, when the stage was as crowded as now with double song-and-dance artists, two teams, to wit: Lester and Allen and Smith and Waldron, conceived the happy idea of uniting into a quartet of dancers. They appeared at the Olympic, then under the management of John F. Poole, and scored an immediate success. Other "Fours" sprang up, but the original one held its own. In the course of time they separated, and Lester and Allen took up with Tierney and Cronin, two very clever song-and-dance men, and Smith and Waldron entered into partnership with J. W. Morton and Master Martin, and were received with favor at the Comique It would be difficult to state exactly who are the original Big Four; but the gentlemen playing at the Standard have perhaps as much right to the appellation as any one else, and assuredly they deserve it. There are now no less than twenty-one Big Fours among the variety theatres of the country, and each of the Bowery houses has its favorite quartet.

The entertainment at the Standard is composed not unlike minstrel shows generally. In the first part there are two comic refrains, three pathetic ballads, and one boisterous finale; in the second there are two acts devoted to song-and-dance, two to stump speeches, one to singing, one to banjo playing, and one to a revered comic sketch. The programme is, in the main, happily chosen and will give good satisfaction during the week. On Monday night Pat Rooney, Billy Barry and a variety troupe will appear.

The Critics Defended.

[From Wilkes' Spirit of the Times.]

The NEW YORK MIRROR, the accredited organ of the theatrical managers and dramatic profession, says that The Spirit is the organ of "yachts, studs, and field sports," and then proceeds to quote about three columns from our Dramatic Department. For this double compliment—verbal and practical, intentional or unintentional—we have to thank our accredited cotemporary.

Of the daily critics, THE MIRROR, commenting editorially upon Mr. Boucicault's letter to The Spirit, remarks: "Taken as a class, the critics are a very shallow, callous, and pretentious set of persons. Gifted with little real knowledge, and possessed of no training whatever, they write sagely on matters of very vital interest to Art. Mr. Boucicault complains, with reason, of their incompetence, and re-echoes in this the feeling of unjust treatment which all professionals, whether high or low, have experienced from time to time."

Perhaps our cotemporary goes too far in this censure. The critics give pretty good value for the money they receive. It is those proprietors who prefer incompetents to experts, because they are cheaper, who are really to blame. And, if the professionals complain of the critics, it is only fair to say that the critics have to endure a great deal of very severe suffering from the professionals during the acting season.

It is understood that one of the earliest productions of M. Vaucorbeil, the new director of the Paris Opera House, will be an opera by Gluck.

Herr Brull's new opera, Bianca, has been written for Mlle. Bianca Bianchi. An operatic monochrome, it has been suggested.

The report that Mme. Patti has been condemned in £400 damages, for breach of contract at Naples, is incorrect. The director claimed £1,200, but Mme. Patti paid £400 into court, and sum was awarded impressario.

NEW YORK MIRROR

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

Published Every Thursday at No. 12 Union Square, New York.

ERNEST HARVIER, - Editor and Proprietor.

SUBSCRIPTION:
Two Dollars and a Half a Year: One Dollar and a Quarter for Six Months.

ADVERTISEMENTS:
General, Per Line, Ten Cents: Professional Cards, Twenty-five Cents Each Insertion: in Advance; Cards Received Up to 1 P. M. Wednesday.

The MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

NEW YORK, JUNE 21, 1879.

Amusements.

SAN FRANCISCO OPERA HOUSE—Troubadours
WALLACK'S THEATRE—Ada Cavendish.
UNION SQUARE—Horrors.
HAVERLY'S THEATRE—H. M. S. Pinafore.
STANDARD THEATRE—Minstrels.
BROADWAY THEATRE—Closed.
GLOBE THEATRE—Closed.
PARK THEATRE—Closed.
FIFTH AVENUE THEATRE—Closed.
NIBLO'S GARDEN THEATRE—Closed.
GRAND OPERA HOUSE—Closed.
BOWERY THEATRE—H. M. S. Pinafore.
BOOTH'S THEATRE—Closed.
MADISON SQUARE THEATRE—Pinafore.
OLYMPIC THEATRE—Closed.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Closed.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

MIRROR LETTER-LIST.

Allen, W. L.	Hastings, Marie C.
Bothwell, John R.	Harrison, J. E.
Clarke, Lillian Cleves	Hill, J. M.
Daly, Augustin	Mitchell, Maggie
Flint, M. O.	Osmun, Dr.
Griffin, Hamilton (2)	Rice, E. E.
Hamblin, Constance	Warde, Fred B.

The Curse of the Stage.

It would be difficult to estimate or determine the amount of real injury that amateurs do to the Stage. The dramatic profession is the only one the members of which have adopted no plan to protect themselves from the bane of tyros. Indeed, theatrical people are so tolerant in this particular that their indulgence has been imposed upon, and is now made to react against themselves. It has always been a tactitly understood rule among actors and actresses, even in very early times, that the Stage presented a free field, and that no restrictions should be put in the way of its most favored members obtaining its best rewards. Thus an actor or actress of positive and indisputable genius might acquire, within a year or two, more fame, credit and popularity than another player—one of moderate gifts—had scored in half a century. This was regarded as fair and just, and no one complained against it; for it was felt with reason that, as every one had the same chance, and as real merit was the actual test, ample competition was only fair.

The tendency of late years, however, has been to subordinate merit and training to other agencies. Gifted and hard-working actors and actresses began to see themselves jostled aside by new recruits, who knew as little of the Art, and cared as little for its aims, as do sutlers for the standard they follow (at a distance). So soon as the necessity for merit declined, a new class of noisy and shallow pretenders sprang up—the amateurs. We except from this class those whose manifest predilection for the Stage is first displayed on amateur boards. This class is a valuable factor in our stock companies. We allude only to the ignorant and worthless class of players whose wealth is supposed to offset their lack of brains, ability, experience and work—the embryo Paulines and Claude Melnottes who swarm about the stage, thickly clothed in self-conceit, and the best of them with but a thin veneer of ability.

They bring to the Drama no quality it needs. They join themselves to it for the purpose of drawing enough from the hard-earned profits of professionals to support themselves. Who can deny the truth of this picture?

Go to any manager who is organizing a company for next season, and he will tell you that he has applications from amateurs to play all the leading parts. When the professional inquires about the subordinate ones the manager will say: "Oh, I have dozens of people who will play those parts FOR NOTHING!"

For nothing! Is it any wonder that professionals find the season dull and prospects not over bright? There will be no reform till this curse of the Stage is stamped out. The harpies and parasites of the Press are largely accessory to their evil work. Papers like Hart's help them. This abuse must be stopped. It is no use for good actors and actresses to expect good salaries and steady engagements while "duffers" are willing to PAY for the privilege of playing. Reform in this direction is not only desirable, it is vital. Until it is accomplished there will be very little improvement in the condition of affairs

The amateurs, with their ignorance, their unwillingness to work, their sordid aims, their feeble talents and their crooked ways, now stand more than ever in the way of professionals. The money they bring in some cases is stolen by unscrupulous go-betweens, and does the Stage no service. Altogether the abuse has assumed such proportions that, unless it is checked, professionals will be crowded out entirely.

More False Promises.

Mr. J. Steele Mackaye enunciated, about three months ago, his intention of establishing in New York a theatre managed on the Delsartean system. That is to say, it was to have highly æsthetic aims, was to be directed in a severely artistic spirit, and was to be to New York what the Theatre Francais is to Paris. An excellent stock company—strong in all its members—was to be engaged. Plays by native authors only were to be represented. There was to be no pandering to the ribald taste of the crowd, no financial insecurity, no selfish or mercenary 'star." That the sincerity of the projector might not be questioned, Mr. Mackaye himself appeared as manager, actor and author, and in each capacity challenged the notice and consideration of the public.

THE MIRROR thought Mackaye's plan a very pretty one on paper, but objected to it on the ground of its utter impracticability.

When Mr. Mackaye engaged as his leading lady an amateur actress of no fitness or capacity beyond her wealth; when he placed at the post of business manager a man so notoriously unsuitable that his appointment provoked a roar of derision, and when he publicly announced a play of A. D. Gordon's for production, we preceived that the impracticable theorist was really doing more harm to Art than the horde of frank and unpretending speculators who had preceded him. For these made no specious claims which they did not uphold. Mackaye, though promising a theatrical feast, was really invoking a famine. His artistic Eldorado was seen to be utterly without management, and virtually without artists. Miss Loring's incompetence as a performer was quite matched by that of the originator of the scheme. As a matter of course, the enterprise failed and Mackaye retired—for a time.

THE MIRROR regretted this. For it recognizes in Mr. Mackaye a very zealous and conscientious man, whose principles were firm and whose aspirations were lofty. That Mr. Mackaye fell in with the late Josh Hart's newspaper "Jonah" was his misfortune—not his fault. That it accelerated his failure there is no doubt. In retiring from the Madison Square, Mackaye did not fail to announce to the public his intentions for the next season. He had re-leased the theatre. It was to be altered and improved for him. New plays were to be produced. The ingenious liar who was intrusted with the duty of making these announcements added, of course, something on his own account. He told how a certain Elsie Moore was to play, on a date which he specified (it fell on a Sunday, by-the-way).

She had a "new" piece called Tricks, and certain eligible stock people were to play in it.

It now transpires that the student of Delsarte has no lease of the Madison Square for next year; that no alterations are to be made; that no engagements of any kind have been effected, and finally, that house is in the market.

This, briefly, is the prosaic end of all of Mr. Mackaye's dreams, promises and expectations. It is what we looked for and predicted. The question naturally arises: Would not Mackaye have done better to have hired the theatre quietly (as Lee and Saville have done), engaged some good professional people, to have presented standard plays and made no promises he could not fulfill? We are inclined to think that this course would have resulted in something better than a benefit to the manager after a disastrous season of thirty days.

Fanny Davenport.

Miss Fanny Davenport has made a very wise determination for next season. She will drop Olivia and similar roles from her repertoire, and play nothing but purely legitimate characters. Prominent among these will be Pauline in the version of the Lady of Lyons which Henry Irving has made so popular in London. Miss Davenport has shown in this good judgment, and for several reasons her determination is to be commended.

In the first place, Fanny Davenport is one of the very few American star actresses who are in any way competent to play standard roles. So long as she has confined herself to society characters, her talents were obscured and were not exercised in the field where they should legitimately belong. The Stage has higher rewards to offer those who identify themselves with the standard drama, than to those who become identified with most ephemeral characters. As it has few good Paulines, Rosalinds and Lady Teazles, the advent of Miss Davenport will be gratifying to all who love Art for its own sake, and admire it in its exponents.

In the second place, there can be no question that Fanny Davenport will next season be one of the most—if not indeed THE most—successful star actress on the road. The universal and spontaneous demand of managers everywhere to engage her, the extraordinary terms offered and remarkable inducements presented, all indicate how attractive she has become. It is quite clear that she will play brilliant engagements everywhere. Under these circumstances Miss Davenport's appearance in roles of standard value to the Stage will be a good thing for the Drama, and will strengthen materially her position as a star.

In the third place, the return here of Adelaide Neilson will revive a very delicate though natural comparison. Miss Neilson, though born in Spain, is to all intents and purposes an Englishwoman. The parts she will play are the very same that Miss Davenport will undertake. Now, Miss Davenport is a thoroughly American actress. She represents better, perhaps, than any one on our boards to-day, whatever advance we have made toward distinctly national individuality. It would be a matter of some pride to see this American woman, bearing the heritage of a name resplendent in the annals of dramatic art in this country, excel in such legitimate parts as Julia, Rosalind and Pauline, the English actress whose fame is due so much to the photographer and the advertising agent. For it would not only be a national, but it would be a wholesome artistic triumph as well. When we come to consider Miss Neilson's peculiar attractions, and Miss Davenport's rapidly developing popularity, the appearance of the two in identical roles would do much to revive a healthy interest in parts which have been monopolized of late by battered veterans and callow amateurs. Mary Anderson, who, up to a few months ago, seemed destined to be a representative actress of legitimate roles, has since drifted away from her original intent, and has lost caste in consequence. Save, therefore, the opposition of Neilson, Miss Davenport will have the field virtually to herself. She has every qualification to hold it, and will achieve next season, there is every reason to hope and believe, the reward due so clever, popular and hard-working an actress.

Men who "Make" Houses.

A very general delusion among theatrical people is a blind confidence in the capacity of a single player to build up or "make" a house. We often hear the expression that if this or that star played at a certain theatre, it would "establish" it, and it is repeated so often that managers really believe it. This "building up" is really one of the most worthless and senseless processes imaginable. We hear of Laura Keene, Sothern, Jefferson and George L. Fox having "made" the Olympic. Where is it now? We read from time to time of all the famous stars who played at the Old Bowery, and yet the house is this week playing Pinafore. The Broadway cleared for one manager thousands of dollars by sensational dramas, and yet last week a sensational piece there was no attraction. There is nowhere a house that any star has "made," though there are plenty which have been ruined by too much confidence in and dependence on the powers of an individual player.

When J. C. Duff took the Broadway last season, he played there Charles Fechter, Clara Morris, Janauschek and Rose Eytinge, with a view to "establishing" the theatre. They made the house no more popular than it was before. This season Messrs. Fisk & Harkins played in succession, at the Fifth Avenue, Mary Anderson, Modjeska, Edwin Booth and Joseph Jefferson—who were considered the four strongest "cards" in this country. The season ended with the house in the hands of a receiver. The fact is, the magnet of attraction to a house is the performance then in progress, not the entertainment which may have preceded it. The idea of getting people into the habit of going to a theatre is a costly delusion. The only class of people who ever cultivate this habit are the obnoxious deadheads. The paying public would rather not get into the habit of going, but go only when the attraction is adequate. When Modjeska played at the Fifth Avenue in her first season, she closed one Saturday with two performances to $3,250—something remarkable. The manager thought the house "made" for his succeeding novelty, but it was presented to $108, and he wilted. At the Globe, three or four years ago, Aimee and J. K. Emmet opened the season, but they left the house so far from "made" that a few weeks afterward it closed for want of patronage. Earlier still, a certain line of performances made Wallack's old theatre on the lower part of Broadway very popular. When Wallack, Sr., moved up-town it was thought by the sanguine that the name of the place would assure it a good business for years to come, but it proved otherwise, for patronage ceased when the attraction did. If Boucicault, Sothern, Emmet, Edwin Booth, Clara Morris, Fanny Davenport, and the ten biggest stars in the country were to play in succession at a theatre and draw great crowds, and the manager was to follow them with some inferior attraction, business would decline immediately, just as much as if only second-rate stars had been playing there. It is not in the power of any performer to make a house popular, save while he is playing at it. If you can point out a single house that any star has "made," you will furnish an example for which many oversanguine managers have been looking in vain since they became impressed with the idea that a house could be well established in any other way than by giving good shows continually, consecutively and at all times.

PERSONAL.

PINAFORE—At the Bowery this week.

CARLE—Alice Carle replaces Lizzie Harold at the Boston Museum next season.

ABBEY—Henry E. Abbey sails for Europe on the 28th. He will return in August.

RIGNOLD—George Rignold will sail from Australia for England in August.

HELLER—Hadee Heller returns in August. She has not determined what she will do.

SINN—Col. Sinn has all the best stars in the country for the Brooklyn Park next season, and still he is not happy!

WILSON—Frank B. Wilson has been re-engaged for second low comedy business at the Philadelphia Chestnut next season.

URSO—Camilla Urso is spending a few weeks with a friend in Greenwich Conn. She will go to Paris for the balance of the Summer season.

OATES—At Louisville, on the evening of the 10th, Mrs. Oates appeared in a complimedtary concert to a "local favorite." The house was crowded.

MURRAY—When Summer begins Dominick Murray retires to Canada. He will emerge to take his place in Mr. Boucicault's stock company at Booth's.

SEVEN—Seven New York theatres close in the middle of June, and no "last nights" at any of them. And still some people are complaining of Summer!

PASTOR—Tony Pastor writes that his tour in the West has been very successful. There have been crowded houses everywhere—even in Cleveland.

GOTTHOLD—J. N. Gotthold left Pittsburg for New York on Saturday. Boucicault's Octoroon is to be the feature of his traveling season in place of Uncle Tom's Cabin.

BERNHARDT—And now "it is said" that Sarah Bernhardt is coming to play in America next season. It is not true, of course, but it will do for a manager's "gag" for the Summer.

BOOTH'S—John Clayton, Mr. Boucicault's son-in-law, will be leading man at Booth's next season. Dominick Murray, Ada Gilman and Marie Prescott are the others engaged, thus far.

COLVILLE—Sam Colville's Burlesque company open next season in August, at Chicago, and go thence direct to San Francisco. Marie Williams and William Gill have been re-engaged.

GOOD—The American Art Journal, Wm. M. Thoms editor, is making a steady advance toward a commanding position in the Music Trade. The advertising shows this. We are glad to see it.

ANDERSON—Mary Anderson's repertoire for next season will be Pauline, Parthenia, Daughter of Rolande, Evadne, Juliet, Julia and Bianca. She will add no new parts, and will discard comedy altogether.

A QUESTION—It is calculated that there have been 348 Josephines, 445 Buttercups, and 629 Hebes this season who appeared on the stage for the first time. The question arises: What will become of them next year?

CLOSED—The Grand Opera House closed its season on Saturday, when a moderate house witnessed Engaged. Messrs. Poole & Donnelly have conducted a successful season without having recourse to Pinafore. The next season opens Monday, August 25.

GRIFFIN—A good many people seem disposed to attribute to Dr. Hamilton Griffin, Miss Mary Anderson's admirable manager, a number of advertising tricks with which he has nothing whatever to do. Dr. Griffin has shown himself a zealous and very careful guardian of Miss Anderson's interests, and has availed himself of distinctly legitimate methods only to secure her remarkable advancement.

ROWE—The scenery is being painted at Wallack's for George Fawcett Rowe's forthcoming play, Woolfort's Roost, which is to be produced there August 18, with John T. Raymond in the leading role. Mr. Rowe has made some of the sketches from nature which are to supply the pictorial points of interest. The old Dutch church and legendary bridge and school-house in Sleepy Hollow are to figure in the play, and a view of the original Woolfort's Roost, which is now known as Sunnyside, will also be given. The piece is expected to run a month at least.

PROFESSIONAL DOINGS.

—Wallack's closes for the season on the 28th.

—Pinafore at the Bowery drew a crowded house on Monday night.

—Minnie Palmer plays The Little Rebel for a charity benefit on the 24th.

—The Broadway will not open until September save with occasional snaps.

—Fay Templeton, Alice Vane and John Templeton arrived in town last week.

—Louise Searle is ill and has not been singing in Horrors at the Union Square.

—Maggie Mitchell closed her traveling season at Springfield, Mass., on Saturday.

—Hughey Dougherty and E. N. Slocum will be with Hooley's new minstrel organization.

—The Black Crook will be revived at the Walnut Street Theatre, Philadelphia, in August.

—Mrs. Farren will play the old lady characters in J. W. Collier's traveling company next season.

—J. M. Johnson of Johnson and Bruno left June 20 for San Francisco, where he will spend the Summer.

—Tony Pastor's was closed last week and an end put to the further operations in this city of W. N. Griffith.

—The regular season in Philadalphia theatricals terminates on Saturday, when the Arch and Chestnut close.

—Rudolphsen, baritone, and Tower, tenor, of the Urso troupe, will summer at Henderson Harbor, Lake Ontario.

—Miss Weideman and Will A. Sands and Emmie Wilmot will be members of Joe Murphy's combination next season.

—Money is being subscribed in New Hampshire to present Mrs. D. P. Bowers with a stud farm. It will be ready on July 4.

—Ida Foy has purchased from Miss Kate Raymond the three-act drama entitled London by Night, and will star in it next season.

—Adelaide Neilson begins her season at the Park Theatre, Brooklyn, in October. She will not appear in New York until January.

—The lease of the Fifth Avenue Theatre was signed on Tuesday by Maurice Grau, who enters upon the management in August.

—Pinafore (the burlesque version) is in preparation at Harry Miner's. Gus Williams will play his original part of Sir Joseph Lager.

—The members of the defunct Stanley McKenna combination continue to arrive in town. J. J. Spies and Miss Randolph reached here on Monday.

—William E. Barnes has returned to New York after a four weeks' trip with the Only a Farmer's Daughter combination through the Eastern Circuit.

—Lester Wallack opened to a fair house at the California Theatre on Monday in Ours. Tuesday night the house was better in point of actual receipts.

—Koster & Bial have added an open-air garden to their large concert hall in 23d street. The new place will be thrown open to the public on Saturday.

—Dion Boucicault appears at Wallack's in his new Irish drama on the 15th of November. A new comedy from his pen will open the season at this house.

—Mary Anderson closes to-night (Thursday) an engagement of four performances at the Leland Opera House, Albany. It has been, of course, successful.

—Edward Arnott will play at Hamlin's Theatre, Chicago, week of July 21, in a play of his, own entitled Victims of Faro; or, From Fifth Avenue to Sing Sing.

—Edwin Booth has just concluded the purchase of three acres of land at Newport, near the beach. The new cottage which he is building will be ready for occupancy this week.

—Pinafore is not dead, even in Philadelphia. On Saturday afternoon last the performance of the opera by juveniles, at the Exhibition building, attracted an audience of 4,135 adults and 1,792 children.

—Edward Kendall, the change artist, has decided to abandon that line of business, and announces that he is prepared to play Captain Corcoran, in Pinafore, of which part he will doubtless be an admirable representative.

—A current paragraph says: "In Ruy Blas Sarah Bernhardt wears a dress that cost $1,400. A leading Paris dressmaker says that it is delightful to make dresses for her, as she never asks the price of anything." No. The asking is done by the dressmaker.

—One day last week Mrs. Oates visited the County Clerk's office in Louisville, and there made S. P. Watkins administrator of her estate. This puts an end to all questions concerning their marriage. Mrs. Oates will play in New York next season.

—George Hoey will be a member of the Chestnut Street Theatre company next season. The re-engaged members of the company are: George H. Griffiths, Alice Mansfield, F. B. Wilson and Charles Stanley. The fall season will open, August 25 with the Rice Surprise Party, probably at West Point.

Mr. Sargent's Plans.

[By Cable Despatch to The Mirror.]

Liverpool, June 19.

The Porcupine will contain to-morrow the following account of an interview held with Joralemon H. Sargent, the American manager, who passed through here on Saturday on his way to London.

Mr. Sargent, on being accosted, excused himself on the ground that he had an important engagement with the Queen at Windsor Castle, but upon its being represented that the people of Liverpool could not be calmed unless they heard what he had to say, Mr. Sargent acquiesced, and granted the reporter a brief interview.

"You are, I believe," the reporter began, "the chief among American managers?"

"Yes," said Mr. Sargent; "I am the principal one, though there are others like Wallack, Haverly, Abbey and Field, who are quite prominent in their way."

"You have been very successful, Mr. Sargent, have you not?"

"Oh, yes. I made $140,000 with Modjeska this season, cleared $1,000 a night with Boucicault at the Grand Opera House, and made about $400 an hour with my outside speculations."

"Which are they?"

"I have a four-fifths interest in Haverly's Minstrels, I own Wallack's Theatre, am special partner in the Philadelphia Academy of Music, backed J. H. Mapleson last Winter, own the exclusive right to H. M. S. Pinafore in the States, control four theatres in Chicago, three in San Francisco, four in Philadelphia, and, besides this, I have a life contract with Dion Boucicault, E. A. Sothern, Emmet, Robert Heller——"

"Robert Heller is dead, Mr. Sargent," the reporter ventured to remark.

Mr. Sargent was for a time buried in thought.

"Did I say Heller? Excuse me, I meant Herrmann. The fact is, that since I have retired from the conjuring business, it hasn't amounted to much."

"What is the condition of dramatic business in America?" the reporter inquired.

"It has been dull, very dull—since I left. Indeed, nothing of any importance will be done till I return. The managers of America are impatient to hear from me."

"You must be very well liked in America, Mr. Sargent?"

"I am the most popular man in that country. I can say, too, without egotism, that it is well deserved."

"I trust this has not made you vain, Mr. Sargent?"

"Not in the least. I am conscious—that is all."

"What engagements do you intend effecting in England?"

"A few flyers—Henry Irving, Sarah Bernhardt, Neilson, Barry Sullivan, Salvini, and perhaps Patti and an opera company."

"Will you bring over any American players to take their places?"

"I hardly know. Booth, Barrett, Jefferson, McCullough, and Den Thompson wish to come under my management—but I want rest, and can't attend to them."

"I suppose, Mr. Sargent, theatrical business in the States is at a standstill during your absence?"

"Pretty much; but I will be back by September 1. I have $345,000 to invest in theatrical speculations between the 1st and the 15th of that month."

"We have heard tell of your palace car in the States. What have you done with it for the Summer?"

"I have sublet it to a menagerie. It would be an extravagance to have it standing idle."

"And Kaintuck, the dog. What about him?"

"He is with us. I would be nowhere without Kaintuck."

At this point Mr. Sargent retailed an anecdote of his own composition, for which he said C. A. Dana of the New York Sun had offered to pay $200. He had declined, and intended writing it out for the Times when he reached London. He was an old friend of the founder of the Times, and had helped the paper considerably, he said. Mr. Sargent remarked in conclusion that prominent as he had been hitherto, he intended to be more prominent hereafter. He proposed to control the theatricals of two continents. Brains and money he had. They should have their just weight next season.

The reporter asked whether there was any law in America restraining a theatrical manager from telling the truth.

Mr. Sargent did not answer, but left, excusing himself on the ground that his appointment with the Queen was urgent, and had been already too long deferred.

—Quite a gathering of professionals will take place on Saturday at the "Cottage by the Sea," Rockaway. Mike Daly, the popular comedian, is proprietor of the place, which is sufficient assurance that a good time will be spent.

—Mr. H. S. Taylor, advertising agent for the Camilla Urso Concert troupe, dropped into The Mirror office this week, and during a conversation remarked that he believed that the Urso was the only concert troupe that kept up its organization during the entire season. The troupe traveled 15,786 miles, giving 253 concerts to gross receipts of $106,210. Their largest house—$2,789.50—was at Music H[all], Boston, and the smallest —$79—at Bat[avia], N. Y. Mme. Urso nets nearly $39,00[0] the season.

The Coming American Composer.

The Impressions Created by an Hour Spent in the Company of E. E. Rice.

"There's a lot of money in me, if somebody knew how to dig it out," said a pale-faced, auburn-haired young man, with a decidedly intellectual, yet dreamy countenance, and a mouth suggesting firmness of character, as he piloted the way to a charmingly furnished boudoir in the Westminster Hotel, and with not the least indication of ceremony, ushered a representative of The Mirror into his apartment. The mantel, the etagere, and the top of the bureau were crowded with the reigning belles of the stage, as they had posed for Sarony, Dana and Mora, both in and out of character. A pile of music lay upon the centre-table, and a Weber cottage piano occupied a cosy corner near an open window, through which the softest of June zephyrs was faintly humming of woods and flowers and birds and brooks.

The young man, who had made the remark about the pile of money that he considered locked up in his existence, opened the piano and toyed sportively with the keys, while pulling nervously at a fresh lighted cigar.

Presently his fingers ceased to work mechanically over the keyboard, and he began to play a simple theme in a sort of reflective way, almost as if he were improvising. It was a crystal melody, beautiful in form, delicate and refined—something that caught the ear at once, thrilled you by its sweetness, and surprised by its originality. It was an odd theme, too—peculiarly American. As indigenous as the banjo itself, and to an extent recalling that rude implement of music. It was termed a "Song and Dance," as technically known to the stage. But call it what you will, it breathed a melody worthy of Chopin or Gottschalk, clad in exquisitely wrought harmonies. The movement was so picturesque, so delicately shaded (and so clearly illustrated the title, that the patter and shuffle of the feet could be detected in every beat, and as the last chord was touched, you could see the minstrel dancer glide, in his peculiar fashion, off by the first entrance, and you awoke to a sense of having enjoyed a delicious bit of romance, poetically imagined and tenderly described.

The tone-picture was realistic, simple, chaste; moulded in classic form, and as graceful as a gem from the inspired imagination of Chopin—fairest of poet-pianists.

When the writer of this reminiscence sat down beside E. E. Rice, the composer of Evangeline, he knew nothing of his merits as a musician. When the "Song and Dance" was over, he felt not merely that "there is a lot of money in him, if somebody knew how to dig it out," but that he had unexpectedly made the acquaintance of a genius—for no amount of mere talent could have lifted the commonplace suggestion of a burlesque act into the realm of poetic fancy to which Mr. Rice had elevated it.

If "the poet is born, not made," so is the musician. Nature must endow the mind with a kindling spark of that sacred fire known as inspiration, or it can never blaze forth, a bright beacon to illumine the world. Some hold that genius is but the power of will, that a man has but to determine that by dint of energetic plodding he will succeed as a painter, or an author, or a dramatist, or an actor—in order to become one or the other. Labor vincit omnia is a very plausible maxim, but no amount of toil will convert mere talent into genius. The characteristic of genius is originality. The inventive or creative faculty is the sure exhibition of genius, while talent simply strives to imitate.

The pleasant surprise at the discovery of Edward E. Rice's rare gift was not a little heightened by the subsequent remark of the man, who played like a master, that he does not read music, and that his "composition" consists in playing his themes to a musical amanuensis who puts down the notes, making minute memoranda of the author's intentions as to orchestration. In this way Mr. Rice has composed three light operas that have given him distinction—Evangeline, Hiawatha and The Little Corsair—and just now he is at work upon a fourth, belonging to the class styled comic opera, the title of which is West Point, the libretto being supplied by that clever genius, Bartley Campbell.

Mr. Rice's education as a musician was limited to a year's lessons on the piano, at the age of eight, during which period he acquired facility in fingering. But having an ear altogether too quick and retentive to render sight-reading necessary to his success as a performer, he let nature have full sway and played "by ear" anything and everything that he heard. Hence, neglecting to cultivate the art of reading and writing music at the outset, he now bequeathes the drudgery of composition to an expert. In this habit he resembles many brilliant editorial "writers," so called, who dictate to phonographers their rapidly formed ideas, to be subsequently revised in the printed proof prior to publication.

Mr. Rice argues that the drudgery of learning to play by note that which he could always execute from memory, would have hampered his remarkable natural abilities. This plain expression is in harmony with his peculiar independence of thought and action, amounting almost to an eccentricity—that reminds one of the idiosyncracies of Edison. The failure to comply with the custom ordained by the professor of the art might indicate an indolent disposition, but for the fact that Mr. Rice is one of the busiest of men—a brain-worker of prodigious energy.

At times he directs his own orchestra, and in that capacity he displays all the cultivation of a practiced chef, wielding the baton with nerve and claiming full submission to his rulings in tempi and dynamics. Woe betide the unpretending "sub" who, unannounced, takes his seat in the orchestra during a performance of the Rice Surprise Party, or the Evangeline combination. If he is an unskillful blower of brass or wood, or an amateur scraper of catgut, he is sure to suffer for his temerity in attempting to fill a vacancy too large for his impoverished attainments.

It should not be inferred that the "Song and Dance" was the extent of the improvised concert at Mr. Rice's room in the Westminster. Two hours slipped unconsciously by, while number after number from the young American composer's operas were played by him, and the rapid succession of waltzes, romanzas, arias, and concerted pieces, served only to demonstrate the accuracy of the judgment formed upon hearing the first of this most remarkable and interesting series. Such a marvelous flow of musical thought, exquisite in sentiment and fragrant with the very flower of poetic fancy! Memory can but recall the pleasures of that seance, while the reluctant pen fails to assist in conveying an adequate idea of the merits of this essentially national music. For Mr. Rice is as truly American in his treatment of a musical theme as are our writers in their modes of journalistic expression. New York has only to enjoy the performance of The Little Corsair and Hiawatha (already successfully given in Boston), to realize the fact that the composer of the light and pretty melodies of Evangeline has cast off leading strings and boldly enters the ranks beside Offenbach, Suppe and Sullivan.

Evangeline resulted from witnessing an unsatisfactory performance by the old Lydia Thompson troupe (old troupe, not old Lydia). Rice suggested to his subsequent librettist, J. Cheever Goodwin, that they should concoct a burlesque diversion to which an entire family might be taken, in lieu of the imported entertainment at which only the black sheep from every fold were expected.

Mr. Rice has labored zealously to weed the garden of burletta and extravaganza of vulgarity and every other objectionable feature.

Here is where his American head is level. While French opera bouffe is nominally discountenanced by respectable society, the harmless gaiety and jollity of the domestic musical drama of the same species flourishes under the special patronage of the better class of the community,

Much may be expected of the energetic worker who at thirty has revolutionized a department of the stage and put his salient melodies on a million pianos in less than five years. Edward Rice is not waiting for anybody or anything to turn up. On the contrary, he is turning up everything that opposes him, and unconsciously, perhaps, he is himself, of all men, the one best qualified to "dig out the money" that he feels is locked up in his fruitful imagination.

In this connection it may be as well to observe that Horrors, which the Rice Surprise Party is now offering to a greatly amused public at the Union Square, is not by Mr. Rice—neither the words nor the music, the latter being merely a series of popular selections. Horrors is entertaining in its way, and receives capital interpretation from this brilliant company, but it is not at all after the mood or manner of Rice.

Whenever Hiawatha and The Little Corsair are brought out in New York, musical people will have their ears delightfully tickled with such bits as the duet between Mr. and Mrs. Lo, "Swinging on the Gate," the Indian Mazourka, the Mule Fling, Yusef's song, and the finale to the first act of The Corsair.

Montgommery—George Edgar Montgommery is winning now a good deal of the appreciation withheld him at first as dramatic critic of the Times. He has proved himself both honest and intelligent, and more disposed to write of theatricals as a matter of duty than as a matter of trade. He is to be congratulated.

Wrong—In announcing Fatinitza at McVicker's Theatre, Chicago, J. C. Duff says: "Mrs. J. B. Polk, who made so decided a hit in the leading role in New York, will assume the same part here." This is wrong. Mrs. J. B. Polk never played the leading role in Fatinitza in New York and therefore never made a decided hit.

Landis—The irrepressible Dr. Landis has met at the hands of circus people the appreciation denied him on the stage. The humble tribute is in the following words: "Dr. Landis: Allow me to say that Miss Pauline Lee and myself have never been so well, and before you treated us last Winter we were continually doctoring. We give you the credit for our health, and hope others will be wise enough to employ you. Wm. Gorman, with Forepaugh's Circus."

Dunn—See Joe Dunn at Haverly's in the Juvenile Pinafore. He is the best Dick Deadeye that has yet appeared on the boards here. The cleverness of the lad is something remarkable, and he has created an impression that will not easily be effaced. His performance is the most complete yet witnessed. By the way, Charles E. Locke was so impressed by the boy's ability that he has engaged him for three years. Dunn was formerly on the variety stage, and has won his honors at a bound.

The Troubadours.

On Saturday evening the Salsbury Troubadours finish their season of forty-four consecutive weeks. They have played a very successful six weeks' engagement at the San Francisco Minstrel Hall, and have achieved a triumph which, considering the weather, has been something remarkable. In conversation with a reporter of The Mirror on Tuesday, Nate Salsbury, the founder of the troupe, chatted very pleasantly on the past record and future prospects of the Troubadours.

In July, 1874, the organization—then comprising Nate Salsbury, Ed Marble, Lotta's stage manager, John Webster, Kitty Wilson, late with Barney Macauley, and Nelly McHenry—began an engagement at the Union Square Theatre. They were billed as the "Farce Company from the West," and performed their own specialty of Patchwork.

The "season" lasted one week, and was remarkable only for one thing—the terrific onslaught made on the troupe made by the press. They were criticised so fiercely that all their aspirations for New York fame were speedily squelched, and Patchwork was heard of no more. Nate Salsbury said then, however, that he would return to New York some day and obtain a revulsion of judgment, but it is significant that he went around the world before doing it, and judiciously "held off" for five years. On the 12th of May the Troubadours appeared at the San Francisco Minstrel Hall. The company, though substantially the same in its personnel, its repertoire, its aims and methods, had become less crude and its performances less disjointed. Polish and smoothness had come with time, but beyond that there was no change. The organization which five years ago had inspired such hostile criticism was now voted inimitable. Its success was immediate, and the audiences which have crowded to see The Brook have been the best in quality and character that New York can afford. Salsbury, Gourlay, Webster, Miss Dingeon and Miss McHenry have become immediate favorites, and very many are loth to part with them.

Mr. Salsbury thinks Patchwork in no way inferior to The Brook, but he acknowledges that it has been much improved since its initial presentation in New York. The company is a clever and compact one. It has visited every part of the known world, and has enjoyed rare opportunities for observation. One of the constituent members of the company is Frank Maeder, the orchestral leader, who is a Troubadour indeed, and another is C. J. Crouse, the business agent. The combination disbands on Saturday, after a prosperous season, and will reorganize in September.

We are inclined to attribute the success of the Salsburys on their second visit less to the improvement in the performance than to the gratifying improvement in the popular taste of the New York public, which now endorses this bright, cheery and wholesome entertainment with a favor ruefully absent five years ago. The triumph of the Salsburys is a good sign, and one that can be chronicled fortunately with as much truth as pleasure.

Effie Ellsler's Rumored Marriage.

The Cleveland Leader publishes the following:

In view of the report lately circulated of the marriage of Frank Weston and Effie Ellsler, that gentleman was casually congratulated by a Leader reporter last Friday evening on his arrival in the city from his tour with the company.

"Thank you for your good wishes," said he, "but they are a little premature. We are not married."

"How came the story to be printed?"

"Of that I am as ignorant as yourself," he replied. "The first I knew of it was by reading it in a New York paper. I immediately telegraphed a refutation of the story to the editor of the paper, with the earnest request that he deny the falsehood without delay. You can imagine my surprise when its next issue came out without a word in regard to the matter. I am going to New York, and the first person I visit on my arrival there will be the editor of that paper," and Mr. Weston gave the reporter an energetic look, which bodes no good to the party referred to.

Queried the reporter, "One more word, Mr. Weston, if it is a fair question: Do you intend to be married?"

"No, it is not a fair question. Miss Ellsler is a tempting prize, and the man who would deliberately declare that he would not marry her (if he had the chance) might safely be accused of ungallantry, if not of prevarication."

"Then you live in hopes?"

Mr. Weston smiled.

Thinking he had learned enough, the reporter quickly asked, "Then, is the day fixed?"

"No, no; nothing of the kind. Will you please contradict in your paper the report of our marriage?"

"Certainly." And the topic changed.

—Emerson and Hooley's Minstrel troupe comprises the following performers: Billy Emerson, Hughey Dougherty, Luke Schoolcraft, G. H. Coes, E. M. Hall, Seamon and Somers, the Girard Brothers, Haverly and Gibbs, Welsh and King, Kent and Sherman, J. G. Russell, Arthur Cook, H. W. Frillman, H. Schweicardi, Carl Rudolph, the Novello Quartet, the Rankins, Burt Sheppard, Major Burk, Henry Wannemacher and orchestra, and others. The season opens at Hooley's Theatre, Chicago, June 23.

NEW YORK AMUSEMENTS.

On Monday evening the inevitable Pinafore reached the Bowery on its voyage to Metropolitan theatres. It was given with a cast of superior excellence, and is really one of the most delightful performances of the opera yet seen in New York. The cast is as follows:

Josephine	Ethel Lynton
Little Buttercup	Estelle Mortimer
Hebe	Amy Lee
The Rt. Hon. Sir Joseph Porter, K. C. B.	William Forrester
Ralph Rackstraw	T. Milnot Eckert
Captain Corcoran	George S. Weeks
Dick Deadeye	William Bown
Bill Bobstay	H. M. Morse
Bob Becket	Frank Williams
Tom Tucker	Master Eddie Decker

Miss Lynton has been already seen as Josephine at the Standard. She is known to the patrons of the Bowery from her performance of Amoret, in Baba, during the run of that piece there last Winter. She sings Josephine very nicely, and acts with good taste. Estelle Mortimer, it is hardly needful to repeat, is the very best Buttercup yet seen in New York. A charming singer, with good looks and plenty of vivacity, she fulfills every requirement and realizes every opportunity of the role. William Forrester, the Admiral, played the same part with the Rice Evangeline troupe. He is a very fair actor, but altogether British in his ideas of humor. This is a disadvantage which the patrons of the Bowery were not slow to perceive. Amy Lee plays Hebe very prettily, and Geo. Weeks sings the music of Captain Corcoran splendidly. The Ralph, Boatswain, and Dick Deadeye are good. A farce precedes the Pinafore.

The Saville English Opera company continue their fine performances of Pinafore at the Madison Square. As we have said in previous issues, this rendition of Sullivan and Gilbert's ear-taking opera is one of the best presented to New York audiences, and it is a pity that it comes before us so late in the season. The houses have been more than fair, considering the heat, which does not seem to effect the artists, for Miss Lillian Bell is as charming as ever as Josephine. Miss Flora Barry embodies Little Buttercup as it should be, especially in her introduction of the Lullaby, which always meets with a deserved encore. Mr. D. V. Bell gives additional dignity to the Admiral, both in his singing and acting, and the other parts are very satisfactory in all respects. The chorus and orchestra being now thoroughly en rapport with the acoustic limitations of the theatre, are all that can be desired, and we trust that this fine company will give us a more prolonged visit next season, when they can display their talents on a larger stage and theatre. Pinafore is announced until further notice.

Miss Gwilt has been attracting a very fair patronage to Wallack's. Miss Cavendish's performance of the heroine has evoked some interest, and is certainly far more worthy of patronage than her Rosalind or Julia. The support furnished by H. A. Weaver, Frank Hardenberg, Joseph Wheelock, and Miss Boniface is very good. The bill will be continue indefinitely.

The present is the last week of the delightful entertainment furnished by Salsbury's Troubadours at the San Francisco Minstrel Hall. The Brook has charmed every one who has seen it, and certainly a more charming performance would be difficult to imagine. Business has been very good indeed. The remaining opportunities for witnessing The Brook should not be overlooked, and they are few and precious.

The juvenile Pinafore troupe at Haverly's is still giving an excellent entertainment every evening. Change of bill next week, and appearance of the Georgia Minstrels.

The Park, Broadway, Booth's, Grand Opera House, Fifth Avenue, Niblo's and Olympic are closed.

Another "Pinafore" Wreck.

On Tuesday afternoon the steamer City of New York brought home from Havana the members of the Fifth Avenue Theatre Fatinitza company, which sailed on May 31 by the steamer Vera Cruz. The trip was an unfortunate one, as the people only played two nights (June 8 and 9), and then under such discouraging prospects that further performances were wisely abandoned. The climate of Cuba about this time of the year is anything but pleasant, and the constant menaces of Yellow Jack is not calculated to maintain confidence. The company went out under the management of John H. McKinley, who showed himself quite unable to fulfill the contracts made.

Miss Elise Conly, who came on here from the North Broad, Philadelphia, to sing the Plaintiff in Trial by Jury, was one of the party, although she never had an opportunity to sing. The full list, chorus excluded, was as follows:

W. H. Tilla, Frank Drew, James Harton, Elise Conly, L. F. Massen, Mrs. Horton, S. P. Strini, Agnes Perring, Alice Hosmer, Marion Wallace, the Everlie Sisters, Miss Gurney and Miss Castaldo.

—On the 9th Haidee Heller, accompanied by John T. Donnelly, who was her brother's manager, removed the remains of the late Robert Heller, the magician, from the vault of Macpelah Cemetery, Philadelphia, and had them conveyed to Mount Moriah Cemetery. In the latter place they were interred in a grave in the lot recently purchased by Miss Heller. No one was present except Miss Heller and Mr. Donnelly.

London Correspondence.

JUNIOR GARRICK CLUB,
LONDON, JUNE 4, 1879.

The one great event this week—the great event indeed of the season—has been the appearance of the entire company of the Comedie Francaise, the most perfect company of actors in the world, at the Gaiety Theatre, Strand, on Monday last—Whitsun Monday. For many weeks beforehand the event had been the talk of the town, and all London was dying to become personally acquainted with the illustrious artists of whom they had heard so much, and whose fame had been so long and so loudly blown around the globe; with Croizette, most wonderful of emotional actresses, with Sarah Bernhardt, poet, painter, sculptor, musician, novelist, and actress—the greatest and most eccentric genius, in her own line, on the Parisian stage; with the rest of the magnificent troupe. Need I say the theatre was crowded to excess, and could have been crowded twenty times over had there been room. The programme included the performance of Le Misanthrope, with selections from Phedre, and Les Precieuses Ridicules, and by no means the least delightful part of the entertainment, a charmingly written and splendidly delivered address by M. Ailard. The performances throughout were one unequivocal and magnificent success; the enthusiasm of the audience rising every now and then to a pitch of almost painful intensity. Judging from the reception accorded the distinguished visitors, the engagement will almost certainly be the most brilliant of recent years, and I am heartily glad of it for many reasons, not the least of which is that Mr. John Hollingshead and Mr. L. Mayer will make both money and reputation out of the bold venture, and besides being very plucky and terribly energetic, they are both right good fellows, and richly deserve that success which their arduous exertions have so splendidly commanded.

From this visit of the Comedie Francaise company much good is sure to result, although unfortunately as at present arranged the engagement is only for six weeks. There is a probability, however, I am happy to say, that if the houses continue as large and sympathetic as on the opening nights, the engagement may be prolonged. But, however that may be, there can be no doubt that the English metropolitan stage and English histrionic art generally will benefit by this new French invasion. The example of acting so splendidly conscientious, of art so exquisitely refined, of accent, elocution, and gesture so magnificently distinct and perfect, cannot but teach our English actors a lesson not soon to be forgotten, and incite them to exert their utmost to acquire that inimitable polish, naturalness and ease which can be only obtained by studying carefully such models as are now presented at the Gaiety, backed by that arduous, conscientiously painstaking and persistent hard work and study, without which it is impossible to acquire anything like perfection of execution and method. Another good effect of this visit of our French confreres will probably be that thousands to whom hitherto Moliere and other brilliant French dramatists have been merely names, will be encouraged and incited to study their writings for themselves, and acquire a more thorough and scholarly knowledge of the great language in which they are written. Finally, French-speaking Englishmen are afforded a splendid opportunity for studying the most perfect pronunciation of French which it is possible to have.

Aside from this visit of the Comedie Francaise—and, by the way, they are to give matinee performances every Saturday at 2 o'clock p.m.—there is not much worth noting. In a few weeks Herr Bandmann and his wife will sail for your city to fulfill a six months' engagement in the United States, and, if only for the sake of Mrs. Bandmann who is a very charming woman, I bespeak for them a good reception. Personally Herr Bandmann is by no means what we should call a lovable man. His temper is notoriously bad; his egotism is something abnormal; his vanity prodigious, and his manners and appearance imperious, almost to insolence. But he is not without an amount of talent that in very exceptional moments might almost be mistaken for genius, and his Hamlet is really a very creditable performance. The trouble is the erratic Herr never knows where to stop, and whether it be striking poor Mrs. Rousby—whom even Herr Bandmann can now insult no more—or quarreling with Mr. Barry Sullivan, he must be "boss of the shanty"—as you say on your side of the water—in short, a little histrionic God Almighty. Of his cotemporaries Herr Bandmann thinks but little, and will frankly acknowledge, as I have heard him do more than once, that he considers himself a vastly superior actor to Henry Irving, Sullivan, and others. He also aspires to literary honors, but his last attempt in this line was not of a kind to encourage him to take up the pen in a hurry again.

Two years ago or so—though perhaps you know the story—a curious, well written and interesting little dramatic sketch or story appeared in Temple Bar, signed by Bandmann. The tale attracted considerable attention, and its supposed author was highly praised, until one fine morning the Atheneum exposed the swindle, and showed that Herr Bandmann's "original and very charming story" was an absolute translation from, I think, the German. Since then Herr Bandmann has confined himself to murdering the Queen's English on the stage.

The casual mention of Barry Sullivan reminds me that the dispute between that somewhat touchy and irascible genius and Mr. J. B. Howard of the Theatre Royal, Edinburgh, has been brought to a close, as the following paragraph from the Scotsman, which explains itself, sufficiently shows:

"The proceedings connected with the Interdict obtained by Mr. Barry Sullivan, on the 14th of March last, against the managers of the Theatre Royal, Edinburgh, restraining them from letting the said theatre for a morning performance of the Stradella Opera company, on the last day of his (Mr. Sullivan's) engagement at the said theatre, have now terminated. Messrs. Howard and Logan not being desirous of contesting the case on its merits, instead of lodging the usual defences, now pray the Court that, in consideration of their paying all the costs, the action might be stayed. The Lord Ordinary, in granting the prayer, allowed Mr. Sullivan, along with the costs, half of the penalty of £10, paid to stamp the agreement."

Your lively cotemporary, the Hornet, is responsible for the following:

"Is it as a counter attraction to L'Asommoir (or Drink) that two of our cleverest actresses and an Earl's daugher have started a steam laundry? Ffaith it looks like it. But let us hope that they will get on better together than Gervaise and la grosse Virginie."

W. S. G.

Foreign Amusement Notes.

At the Paris Vaudeville next season Daudet's Nabob and a new play by Dumas will be among the attractions.

Business in the London theatres is light, with the exception of the Vaudeville, where Our Girls is enjoying a fairly successful run.

The production of La Comtesse Romani in Paris, which was postponed on account of the illness of M. Landral, was expected to be a great success.

Zola's new drama, Son Excellence Eugene Rougon, is in five acts and a prologue, and will include all the startling situations in his novel, Rougon-Macquart.

Our Boys has been given in Bombay, with John Jack as Perkyn Middlewick, Charles Wheatleigh as Talbot Champneys and Annie Firmin as Mary Melrose.

Mrs. John Wood has been appearing at the London Haymarket Theatre in a piece called Nilsson or Nothing, in which she gives imitations of Patti, Nicolini, and other operatic singers.

The Theatre des Nations has Paul Fourcher's drama, Notre-Dame de Paris, in active rehearsal. This adaptation of M. Victor Hugo's famous novel was first played in the Ambigu in March, 1860.

L'Assommoir ended its extraordinary run at the Paris Ambigu last Tuesday. The play was taken on the road, and the company divided, one party going to Lyons and Marseilles, and the other to Orleans and the east of France.

Sheridan Knowles' comedy, The Love Chase, was recently revived in London at the Folly Theatre. Old plays seem to be coming into fashion again across the water. Three of these were lately running at the same time—namely: She Stoops to Conquer, The Hunchback, and The School for Scandal.

Farquhar's best play, The Beaux' Stratagem, is soon to be produced at the Westminster Aquarium Theatre. It is said by an English journal that Charles Coghlan may become a member of the company attached to this house.

The Dresses of the Theatre-Francaise Company.

The ladies of the Theatre-Francaise company, now playing in London, have gone to enormous expense for the costumes they will wear in their respective characters. Their dresses in almost all the pieces will be entirely new. Some are especially magnificent. In The Misanthrope Mlle. Croizette displays a pink satin petticoat embroidered in pearls, with flowers embossed in gold and silver, and a violet velvet train, also embroidered in gold and silver, which has cost four hundred pounds. Celimene never before appeared in such gorgeous apparel. In the Etrangere, first act, a beautiful dress, almost all embroidery in mother-of-pearl and pearl on pale pink satin; second act, visiting costume in maroon velvet, with yellow lace and fringe in amber beads; third act, dishabille in cream-colored brocade trimmed with feathers and lace. Mlle. Sarah Bernhardt has expended £280 for a reproduction of the magnificent white satin robe, embroidered in silver, which she wears in the second act of Ruy Blas, but which she does not consider fresh enough for London. In The Etrangere she wears a dress in pale yellow satin, trimmed with jet and and black fringe, which will create a sensation by its originality. Mlle. Bernhardt also brings with her several other new costumes, most elegant in style.

Among the new operas to be produced this autumn in Italy are Amy Robsart by Cajani, Love and Death by Bona, Theodore by Meola, The Daughter of the Devil by Arienzo, Ines by Pannain, Yole di Svezia by Giribaldi.

—Pinafore at the Madison Square Theatre continues to please greatly. The performance is one of remarkable smoothness. All the roles are well sung, and the principal ones are well acted. Saville has been the means of introducing to New York a thoroughly well equipped organization. Pinafore continues until further notice.

Three Parisian Prima-Donne.

It was in 1872 that Judic blazed upon Paris. She is now in the height of her career. Judic was almost unknown when she revealed herself in the Timbale d'Argent at the Bouffes Parisiennes. Up to that time she had only been appreciated by the special public which frequents the cafes concerts. She had long sung at the Eldorado, the principal cafe chantant of Paris, the songs which she delivers with such "modest boldness" and naivete. Notwithstanding a rich uncle, she was very poor. Married very young, she lived modestly the life of small and happy Parisian households. She was frequently to be seen at night after the performance at the Eldorado eating in company with her husband, at the Cafe des Varieties. Her humble supper was quite a treat for her. Her husband has become for her the most intelligent of business men and most active of managers. Judic is gifted with a fascination, a seductiveness that few can resist, and therefore her popularity, dating from a period of seven years back, is as great as it was the first day.

In 1877 Mme. Theo appeared. Theo became celebrated from one day to another, from playing in a single act of one of Offenbach's pieces (La Pomme d'Api) with a charm and gracefulness that have never been equalled, and also, be it said, from being well launched by the press. Theo drew all Paris to the Renaissance. When, shortly after her brilliant debut, Theo created La Jolie Parfumeuse, her popularity became a veritable fanaticism. One heard nothing but the praises of Theo; the new fashions were styled a la Theo; the pretty brunettes had their hair dyed and dressed a la Theo, and bonnets a la Theo made a furore during a whole season. In this fervor of admiration the talent of the artist was not discussed, and for the moment her mediocrity as a singer was overlooked. The loud voice of renown drowned at first that of the diva. No one heard, or rather, no one wanted to hear, the tremolo which so much contributed to cast down the charming artist from her fragile pedestal. Like Judic, Theo is married, and the mother of a family. At present, however, she is compelled to travel, and to seek in the provinces the success which begins to fail her in Paris. The provincials, who are not as yet blase in regard to her beauty, like the Parisians, give her regular ovations. Theo is now only a departmental star, but she is still a star. One night she was sick. They were to do La Jolie Parfumeuse, when a young girl tapped at the door of the manager's room.

"I know Theo's role," she said.

The manager was astonished.

"But you sing in the chorus, and would you venture to play this part?"

"I would."

"You know to what you would expose yourself?"

"To be either hissed or applauded. I believe that I will be applauded."

"What is your name?"

"Jeanne Granier."

"Well, Jeanne Granier, go and dress yourself for the part."

The success of the little chorus girl was so great that Theo was cured, as if by enchantment, of her serious malady, and hastened to resume her role. The chorus girl relapsed into her original obscurity. Fortunately for her, a young author had witnessed her debut. Without mentioning it to any one he wrote for her a part in conjunction with Lecocq, and when the year following she made her debut in Giroflé-Girofla the astonishment was general and the applause unanimous. Since then Granier has had as many successes as roles—Giroflé-Girofla, La Petit Mariee, La Marjolaine, Le Petit Duc and, recently, La Petite Mademoiselle. The influence of Granier on the public is immense. Far from being handsome, like Theo or Judic, she nevertheless pleases physically as much as any beauty. She succeeds especially by the gaminerie and frankness of her manner. She is on the stage as she is in daily life—gay, smiling, witty and amusing. There is but one drawback to her happiness. She is afraid of the chorus girls who surround her. She is always apprehensive that some day or other one of them will serve her the same turn that she served Theo. Therefore, no matter how much she is indisposed, she always plays when announced.

Naturally these stars exact large terms. In the early period of their discovery they are generally bound by an engagement, but they make the managers pay for it afterward. Their general rule is not to incorporate themselves with any troupe. They engage for the piece, and in this way can incessantly raise their pecuniary pretensions. Occasionally, in the provinces or in foreign countries, when they make a tour, they become partners with their manager, taking three-fourths of the receipts, without sharing in the losses, if losses there be. They reserve for themselves in addition the privilege of extra performances, for which they place the boxes and stalls at fabulous prices. A performance of this kind, given at St. Petersburg, produced by Judic, in presents as well as in receipts, nearly $20,000. This total was the most extraordinary feature of the performance.

In Paris Judic and Granier are paid 500 francs an evening. But their salaries are nothing to what they cost their admirers in flowers. Judic, and more especially Theo, have made the fortunes of several florists. Whenever they play they find their dressing-rooms filled with corbeilles and wonderful bouquets, the value of which varies between ten and twenty Napoleons. Judic is rendered happy and proud by these floral tributes. She thinks so much of them that she never gives away one of them. During the first four months' representation of the Timbale d'Argent a Spaniard had the constancy to fling to her every evening a bouquet arranged in a peculiar kind of corbeilles made of a dozen silk scarfs intertwined. One evening the hidalgo disappeared. Judic folded together her 180 scarfs and sent them to a poor young girl, who offered them for sale in a small shop, which has become from this very attraction a rich magazin.

It is necessary to add that when they act these charming artists are very exacting. They cannot tolerate the least female rivalry. To satisfy them it becomes necessary to suppress the happiest artistic effects of those who play with them, to refuse roles to those who are pretty, to change to blondes those who are handsome as brunettes, and vice versa; to accept their hours for rehearsal, to suppress from the piece and from their morceaux everything they may choose to indicate, and to bear with their fits of anger and menaces. Judic desires to appear slender at any cost. Theo affects a small waist and bust extravagantly long. As to Granier she aspires only to appear plump. Naturally managers and authors are forced to yield to all these caprices, but too happy when the receipts compensate them for so many humiliations and annoyances.

Leona Dare.

[From the London News.]

The Second Court of Common Pleas at the Guildhall yesterday was the scene of some rather curious proceedings. The apparatus with which the celebrated, beautiful and courageous Leona Dare produces the effects which enthrall an admiring public, was exhibited on the floor of the court, and witnesses then and there discussed its construction, its novelty, and its value. This unique entertainment, over which Mr. Justice Denman presided, was procured through the agency of Mr. Hall, the husband, and Mr. Jennings, the employer, of the fair and interesting Leona. As Mr. Hall has succeeded in his action, it would be improper as well as ungrateful to find fault with him for resorting to the law; but Mr. Jennings could scarcely be expected to surrender, without resistance, an apparatus which the jury valued at £100, and without which it is said that the model of grace and agility, whose services he has been so fortunate as to secure, will not be able to continue her triumphant professional career. Her career, indeed, would seem to have been not only triumphant but profitable, for it appears that Mr. Jennings agreed to pay her £70 a week. Mr. Hall does not seem to have been favored with much of the society of his brilliant consort, but that, perhaps, is the general lot of those who are united to women of European reputation. The career of Mr. Hall, if not less enviable, is at all events better known. Mrs. Hall is at present in Australia, but her deposition, which was read, speaks unkindly of "going through a form of marriage" with her husband, and evidence was given to the effect that she would not return to him at his request, "because she did not love him."

It seems that the plaintiff and his wife became fond of each other from meeting in the relation of tutor and pupil. The subject of instruction in this case was gymnastics, and the place was New Orleans. Here, in 1871, Mr. Hall and Leona Dare were married, and they lived together for four years, during which time Mr. Hall constructed the apparatus afterward so fully to develop his wife's peculiar powers. In 1875, however, that original separation occurred, and the plaintiff appears to have pursued his wife with not less zeal, if with less success, than the famous husband of Eurydice. She appears to have been first known to Mr. Hall under the attractive name of Zoe, and no doubt New York and Paris, to which she successively fled after leaving him, "held his heart and soul" as truly as if her name had not been Susan Adeline Stewart. Mr. Hall certainly appears to have been a most forgiving husband. He, as well as his wife, has performed at the Oxford, and he actually recommended his wife to Mr. Jennings as a beautiful and clever woman, who would do herself credit and bring profit to her employer. Mr. Jennings took the hint, but the clever and beautiful Leona, or Zoe, or Annie, repaid her husband's kindness by stipulating that he should not be employed at the hall with her, and even demanding that he should not be suffered to attend as a spectator while she performed. Such is the forbearance of male, and such the ingratitude of female gymnasts. The apparatus on which Leona Dare performed was undoubtedly the property of her husband, and he explained that, owing to its peculiar nature and construction, it would be almost impossible for him to replace it. One bar in particular was of "fourth-growth hickory," and how was he to get that in an effete old country like this? In the States, no doubt, it is to be obtained for $4 or $5, but Mr. Hall wants his bar of hickory at once, and it costs, according to him, 7s. a word to telegraph to the centre of civilization.

A considerable amount of evidence was given as to the qualities of this apparatus, which seems to have been bold in conception, and successful in execution. The plaintiff's brother, Stewart Hall, who jointly with the plaintiff had impersonated the Brothers Dare, valued the machine at £100, and pathetically added the remark that his brother had never performed on anything of the kind since his wife left him, though whether his abstinence was due to an excess of grief or an increase of prudence did not appear. Other witnesses gave £25, or even £20, as the value of the property claimed, but the jury naturally thought that Stewart Hall, who helped to make the apparatus, knew more about its value than rival and possibly envious acrobats, and assessed it at the amount demanded. Leona Dare has been variously known as the "Queen of the Antilles" and the "Pride of Madrid," and it is hardly to be supposed that a lady with such magnificent titles, which seem to have been still further varied in America, would consent to exhibit herself upon a machine costing only £20. Such a dea ex machina, if we may be allowed the expression, could hardly have been exhibited without profanity upon an ordinary go-cart or hobby-horse. The Queen of the Antilles, however, scarcely rivaled in the splendor of her nomenclature, a certain Mme. Senyah, who some years ago performed as the "Empress of the Air," and was very successful until it was discovered that Senyah was only Haynes spelt backward.

A Joke on "Othello."

The lessees of the California Theatre have offered a clear matinee benefit and two reserved seats in the gallery for the supression of the following incident which occurred there during Lawrence Barrett's recent engagement.

The play was Othello, and as Barrett was making his first exit from the stage in the first act, a fearful-looking desperado, enveloped in a bandit's black cloak, with a huge hat slouched over his sinister eyes, and clutching a fearful dagger in his hand, stole upon the stage from the wings, and followed the tragedian off in the most approved assassin style. The orchestra played, and the audience stared, but supposed some mistake had been made, and did nothing.

In the next scene the same thing happened. The dusky Moor had just gone off at the right upper entrance, when the bloodthirsty apparition appeared, and after a warning "Sh-h-h!" from under his trailing mustache, crept after the star, malignantly feeling the edge of his weapon as he went. This time the audience tittered.

The next scene the melodramatic sleuth-hound was on hand promptly, and then the house laughed outright. In the next act they watched for Othello's mysterious pursuer with the greatest eagerness, and applauded thunderously. The only Cassius was evidently surprised and indignant at this undue hilarity in front, the cause of which he had not yet observed. He managed to proceed with the next scene, however, which is the one where Iago instills into his leader's mind his devilish concoctions. In the throes of his anguish Othello (or Barrett) turned to go up the stage. The interloper alluded to was evidently on the alert, and supposing that the principal character was about making another exit, came to time with the promptness of a notary with a protested note. As the tragedian turned to approach the footlights again he came face to face with the intruder, who was stealthily gritting his teeth and brandishing his knife in a manner alarming to behold.

"What in —— are you doing here?" thundered the astounded actor.

"Why, the same as you—acting," said the mysterious stranger.

"Blue lights and calciums!" gasped the star, "is the man crazy? Is this an escaped lunatic?"

"Lunatic yourself! I'm hired to do this by the manager. Why don't you go on with your part and let me alone?"

"Ring down the curtain, somebody, and call for the guard!" shrieked the actor, tugging at his property cimetar.

"What the mischief is all this about?" inquired Mr. Hill, rushing on the stage as the curtain fell. "What are you doing here, sir?"

"Doing here? Why, didn't you engage me for this piece? Wasn't I to make up like a conspirator and follow the principal character around on tiptoe? Why, here's my engagement," and he pulled out a written paper.

"Why, you numbskull, that wasn't for this play. That is for the burlesque—next month. You're away ahead of time."

"Great Gosh!" ejaculated the crushed supe; "so I am, for a fact."

"Away with him to the donjon keep!" roared Othello, who had wiped off most of the dusky livery of the burnished sun in his agitation; "away with him!" But at the intercession of Desdemona, he finally commuted the sentence to Budwieser for the entire company, the cost to be stopped out of the supe's salary. "Not property beer, mind!" he said with a scowl, as he strode off to chew soap for the death scene in the nex act

—A monument was erected in the Cemetery of the Evergreens, L. I., last Thursday, on the plot in which the remains of Ben Porter, who was murdered in Marshall, Texas, repose. John P. Smith and Col. T. Allston Brown were the committee having the affair in charge, and Mrs. Porter, the mother of the deceased, and Mrs. B. C. Porter, his wife, and a niece were present, and decorated the grave with flowers and plants. The monument, which is a square shaft with a pyramidal crown, is of pure white marble, five feet high, and bears the following inscription: "Benjamin C. Porter, aged 4[illegible]; die[illegible] in Marshall, Texas, March 19[illegible]. The plot has been enclosed with an [illegible] rail and granite posts.

THE VARIETY STAGE.

HARRY MINER'S.

For the present week an entire new company will appear, comprising the best variety talent that can be procured. Annie Hindle, whose rendition of popular songs has met with great favor wherever she has appeared, is the first on the list; another "Big Four" has been organized by Messrs. McDermott, Sheehan, Callan and Haley, who appear in their specialty song and dance, entitled Sunlight, and boldly announce themselves, after the fashion of the numerous quartets advertised, as the only "Original Big Four" now in existence, "entirely different from any other quartet of comedians in America;" the three Lorellas twist themselves out of shape in their act called Pedogyratiana; Jeppe and Fanny Delano, who will receive a welcome, will renew their former triumphs; the well-known instrumentalists, Keating and Sands, will introduce their novelties; Sweeney and McCarthy, Irish comedians, appear in new specialties; the Russell Brothers in their white and black changes, introduce several amusing acts; Belle Clifton may be seen in her dancing specialties; Billy Carter will sing several new songs, including his latest creation of Camille, the Star of the Black Line in the Ballet; the DeVoe Sisters will execute their neat jig dance, while Bobby Newcomb will furnish his share of the evening's entertainment. The afterpiece, entitled The Mysteries of a Great City, by A. H. Sheldon, and concluding an unusually long bill, will be found up to the standard of his former productions. Gus Williams has in active preparation his version of the venerable and honored Pinafore, which will soon be produced.

THE LONDON.

The olio for the week offers a fine variety entertainment. Among the new engagements are Delehanty and Hengler, formerly managers of the American Theatre, Third Avenue, who appear in their original musical sketch, The Seranader's Stratagem; Lucy Adams and Guy Linton introduce a very pleasing act called April Showers; or, Katy Did; Fields and Hanson, late Fields and Hoey, the instrumentalists, appear in their popular sketch, Waiting for the Train, and will be found quite equal to the occasion; Clara Moore, the vocalist, appears in her usual well-worn specialties; Otto Burbank, who has made quite a hit at the London, appears to advantage in several acts; second week of Nellie Germon, in songs and recitations; Murphy and Shannon, the original German team, continue to make things exceedingly lively while they appear behind the footlights, while Murphy and Mack, the exponents of Irish character, introduce their specialties with their usual success; Dick Parker will appear this week in conjunction with Mr. Burbank in various acts, while J. B. Donniker, the popular musical director, furnishes choice selections with his orchestra and brass band, and by-the-way, his benefit occurs to-day (Thursday) afternoon and evening. Attractive programmes have been arranged.

VOLKS GARDEN.

The cool and pleasant auditorium of the Volks proves an attractive place to amusement-seekers and the house has been well patronized. On Saturday last the Four Aces closed, leaving behind them many friends. Another departure that will be regretted is that of Minnie Lee, the vocalist, who has met, during her stay, with much success. Among the attractions for the present week are Frank Bush, the popular Ethiopian comique, whose eccentric character acting invariably calls forth shouts of laughter; Fred Roberts, the comic motto vocalist, has a fine voice and new songs—two very important requisites; Ada Lenwood, a very successful balladist; Williams and Pickert, the champion clog dancers; Prof. Logrenia introduces his learned birds, performing with mice, cat, etc.; the Three Miltons, in their triple song-and-dance and double banjo act; Fitzgerald and Lacy, the Irish comedians; Minnie Clyde in sensational songs, and Sam Norman, the universal favorite, in comic acts, make up the bill. Extensive preparations are under way for 4th of July performances, when bills of unusual attractiveness will be offered. The Sunday concerts, afternoon and evening, are continued as usual.

OUT OF TOWN VARIETY.

CHICAGO.

JUNE 15.

METROPOLITAN.—16th May Fiske and her party of dizzy "Blondes" will go through their lascivious antics for a week or more. Messrs. W. C. Mitchell of St. Louis and Z. W. Sprague of Georgia Minstrel fame have leased this house, and will open it about Sept. 1 with a strong variety company.

ITEMS.—The funeral of Anthony Trainor, professionally known as Tommy Turner, the banjoist and negro comedian, who died recently at Leadville, Col., took place last Sunday, and was attended by a large company of professional people. Turner leaves a wife, known as Miss Lulu Francis, and mother. A benefit to them takes place at the Academy to-night (Sunday).—John Allen's Canvas Variety Show had an inglorious ending early in the week. Business was bad, and Allen, not being able to pay salaries, his people "kicked," the audience grew refractory and threatened the demolition of the tent; the police were called in, and John retired abruptly from the troubles of management.—Alf. Johnson of Hamlin's stock takes a variety co. to Joliet later in the week. If they could only induce Alf. to put in his Summer vacation at the public caravansery there, we would be spared some bad acting.—The London Circus comes 16th.

CINCINNATI, O.

JUNE 15.

HEUCK'S.—The Richmond & Von Boyle comb. close their "successful" three weeks' engagement with performances of to-day, appearing on both occasions in the very sensational drama entitled The Swamp Angels. To-morrow evening the May Fiske Blondes will commence an engagement of one week. The performance concludes with a burlesque called The Seven Daughters of Satan, with the entire company in the cast. The doorkeeper is cast to play the "Devil," and you can just bet your last winter boots that he's the chap that can do it. No "telescopes" allowed in this house this week.

COLISEUM.—A matinee and evening performance will be given at the Coliseum today, after which the house will be closed for the Summer. There is one of the best variety companies that have ever appeared in this city in the programme, and amusement-seekers have crowded the house at every performance. Morris and Fields in their German comedy cannot be beat.

VINE STREET OPERA HOUSE.—The managers have decided to "close up" shop after this week. The theatre is not closing on account of bad business. During the Summer extensive alterations and repairs will be made. C. S. Smith, the manager will Summer in Put-in-Bay.

ITEMS.—Morris and Fields, of the Coliseum last week, go with Tony Denier next season.—The Vine Street did more business last week than Heuck's and the Coliseum put together.—Most all of our serio-comics will put in the "hot term" in learning some old, worn-out songs and keeping the fleas off their pet dogs.—The Richmond & Von Boyle comb. go to Pittsburgh this week.—May King, the trapeze performer who opened at the Coliseum last Sunday, was struck with paralysis last Thursday.—Haverly's Georgia Minstrels appear at Heuck's week after next.

BROOKLYN.

OLYMPIC.—This house is once more open, under the superintendence of Manager Gooding, and it is expected that it will continue during the Summer. The programme for this week is as follows: The Parlor Minstrels in minstrel scene: John Pendy, in dances; George Stansill, formerly of Harper and Stansill, the one-legged song-and-dance performer; Ella Mayo, serio-comic; Charles Regan, banjo solos; John Pendy and Miss Jeffries Warner, in their sketch Muddled and Mixed; John D. Griffin, comedian and dancer; Louise Andres, trapeze performer; concluding with Griffin's farce, Irish Laws. Friday night is reserved for amateurs who desire to make a "first appearance."

PHILADELPHIA.

GRAND CENTRAL.—The following new comers appear this week: Lawson and Jones, Master Rice, the Ripleys, Jule Keen, Dan Kelly, Viola Clifton, Mabel Stanley, and Marion Musgrave.

MILLER'S WINTER GARDEN.—The new faces for this week are Maggie and Billy Ray and Landis and Stecie. This theatre is doing a good business.

NEW AMERICAN.—The Guerrilla's Captive is played each evening this week, preceded by an olio entertainment. Business only fair.

TOLEDO, O.

The new people at the Adelphi 9th were: George Kurtz and Nellie Brooks, who did a pleasing musical sketch; Gibson and Binney, in clogs, and Lillie Ellis, in serio-comic songs. This is Miss Ellis' first appearance since her recent and almost fatal illness. She was well received, and her singing was apparently not impaired, though the bullet still remains in her neck, and is at times painful. Closing 14th: George Kurtz and Nellie Brooks, to Fort Wayne; Ida Corey, same place; Gibson and Binney, to Grand Rapids. Opening 16th: Tillie Antonio, Morton and Miles, La Petite Julia, Mlle. Loveland, C. E. Foreman and Arthur Sprague.

At the Comique the new faces were those of Elon Carfano, in drama of Life for Life, and Frankie Sidney. Closing 14th: Miss Carfano, to Chicago; Frankie Sidney, to Detroit; W. A. Robinson, to Cincinnati; J. F. Sherry, to Cleveland. Opening 16th: J. J. Reiley and Lizzie Smith, in drama of Si Salem, and George and Minnie Nelson.

NEW HAVEN, CONN.

The variety business is seriously affected by the warm weather here. The Gaiety closed the 14th for the season. Their attractions were: James D. Roome, Achille Phillion, Barney Fagan, and Lizzie Mulvey.

At Schwed's Garden, Murphy and Kline, Rosetta Clark, Inez Delen. Coming 15th, Lizzie Lanning.

The Atlantic Garden was closed the 4th by the Sheriff.

At the Tivoli, Sam Lang, Dollie Sharp, Bertha Reigle. Coming 16th: Frank Lum, Lottie Evans and Alice Sheppard.

LOUISVILLE, KY.

The Grand Central Garden opened its Summer season during the past week, and in spite of the inclemency of the weather the attendance was very fair. The main attraction was John Weaver in his drama, Toby, the Shadowed Victim, supported by the Metropolitan stock. Closing 15th, John Weaver, to Indianapolis. Announcements 16th, Turner and Maas in drama, Joe Bowers.

Announcements at Woodland Garden. Sunday, 15th: O'Donohue, DeAlve Sisters, Rose Collins, May Cannon, Gus Shaw, Morris and Green, and Billy Baker.

The Novelty and Metropolitan are closed.

INDIANAPOLIS, IND.

CITY GARDEN.—May Cannon, D'Alve Sisters, Georgie Blake, Lizzie Turner, Maggie Felton, Fred Felton, W. C. Turner, James Green, Charles Redmond, and William Reynolds, were the people that made their appearance in the acts I will hereafter mention. A minstrel part was the opening novelty, presenting Messrs. Turner and Green on the ends, and Fred Felton in the middle. A number of songs were given, and the "wind-up" gave Mr. Turner an opportunity to give the act known as Oxygen, introduced here by Haverly's Mastodon Minstrels. It proved very funny, and elicited a great amount of applause. The sketch, Nonsense vs. Melody, served to introduce James Green in his musical specialty. May Cannon followed in selection of Irish songs, and Redmond and Blake in their changes and medley clog. The D'Alve Sisters in vocal and banjo duetts. The drama, Indianapolis Newsboy, with W. C. Turner and Felton in the leading roles, was the concluding attraction. All of the specialists close except the D'Alve Sisters. The new arrivals will be: Mason and Sully, Queen and Bell, Punch Walton, and Jessie Forrester.

ITEM.—W. C. Turner and Fred Felton will be the lessees of the Garden for the next two months.

NEWARK, N. J.

WALDMAN'S.—Attention is being given to the legitimate drama, and is surprisingly successful. The production of Camille last week was, in many respects, a fine peaformance, especially Katie Gilbert's rendition of the character of Camille, an artistic piece of work.

This week Charles E. Emmett, with the "Dashing Charley comb." The leading lady is Helen Florence, who uses Scott-Siddons' lithograph for her advertising. Company—Harry Irving, Julia Bennett, James Emmerson, Sadie Somersall, W. H. Lindsley, and Blanche Lamont.

METROPOLITAN.—N. S. Wood played an engagement last week. It is to be regretted that he was led into playing here, as the reputation of the place is anything but enviable. Mr. Wood should visit Newark next season at one of the other houses, and meet an audience such as he deserves.

PROVIDENCE, R. I.

COMIQUE.—Open for an athletic performance 17th, and on evening of 21st a similar entertainment will be given for a benefit to Sam Colyer, in which a number of athletes will appear.

SANS SOUCI GARDEN.—Pinafore, with the same good cast, still holds the great attraction. Concerts by the National Band, before and after the performance, are greatly enjoyed. Although the weather is a little cool, large gatherings are in nightly attendance.

PARK GARDEN.—Opens 16th with concerts. Reeves' Orchestra.

RICHMOND, VA.

COMIQUE.—Open 16th, the Martinetti Family, Julian, Albert, Pauline, La Belle Gabrielle, and La Petite Martinetti. No departures. Business good.

MOZART HALL.—72 hours' ladies' walk, commencing June 16, between the following pedestriennes: Laura Douglass, Estelle Filmore, Minnie Horton, Hattie Fleetwood, Annie Bartell, Maggie Smith, and Carrie Lee. Charles A. Harriman and John P. Mackey will also give exhibition walks of three miles every evening this week.

PITTSBURG, PA.

WILLIAMS' ACADEMY.—Miss May Fiske's Blondes closed a fair week's business, 14th. Opening 16th, one week, Richmond and Von Boyle comb.

HARTFORD, CONN.

The New National Theatre will probably open 23d for one week with full variety company.

Miss Cummins' Condition.

On Sunday John McCullough stepped into the Continental Hotel, Philadelphia, and left word that Ellen Cummins, the actress, who is sick there, should not be called on to pay any bills and that she was to have every attention, and further, for the lady's peace of mind, he directed that the doctors' bills be sent to him. Miss Cummins has been quite ill for the past two weeks, but is now recovering and was able to leave for New York on Monday. Ever since the shooting affray in Texas, the lady has suffered from nervous prostration, and her condition two weeks ago was such that even her physicians had little hope of her recovery. The statement concerning her condition which appeared in THE MIRROR last week, was read by Mr. McCullough, and through it he and John T. Raymond learned that she needed assistance. Mr. Raymond telegraphed at once that he was willing and ready to assist her, and McCullough was not less prompt in coming forward.

Miss Cummins will not go to Texas to testify at the trial of Curry, which begins next week. Her physicians advise her that to do so would be at the cost of her own life. Although nearly six months have elapsed since the affray of which she was the unwilling witness and Porter the victim, she has not since that time had one night of uninterrupted sleep. No sooner does she close her eyes than the most terrible dreams assail her. In these nightmares despair at being unable to escape from some threatening pistol or the bodies of half a dozen people bathed in blood are the prominent and horrible features. Frequently at night she springs screaming from her bed, and, still sleeping from very exhaustion, rushes through her room until awakened by her attendant. It can thus be seen that she is in no fit condition to revisit the place where she saw the fatal affray, to associate herself once more with all its incidents, and unless she is much better her physicians will strictly prohibit her going to Marshall at all.

The Popular Summer Resort.

Cape May, N. J., situate eighty miles from the city of Philadelphia, is superior to any of the seaside resorts. Not only is it easy of access, but one has all the comforts and pleasures desirable during the Summer season. The air is pure, cool and refreshing; the accommodations of the large and various hotels are unsurpassable; the entertainments offered each evening by the Stockton and Congress Halls are various and enjoyable; and above all, the beach surpasses any in the country. There is no necessity for ropes, as one can bathe without fear or danger, no case of drowning having ever occurred at this place.

Cape May has greatly improved within the past few years, and since the late fire is being rapidly rebuilt. Most of its success is due to the West Jersey Railroad Company, so ably managed by W. J. Sewell and L. P. Farmer, Esquires. The company runs express trains to and from the Cape daily in two hours, thus endeavoring to accommodate the thousands who daily travel upon its road. Lotta and other theatrical celebrities are registered for the greater part of the season.

It fully pays one to make a trip to this, the finest, safest, and most pleasant of all seashores.

Bloom is Equal to the Emergency.

The full tide of the sporting season has set in. The ball-field is bedecked with bright uniforms; the rivers, lakes, and bays are swarming with yachts, barges, sculls, and everything that floats. The gay regatta, the exciting boat-race, and the ball-field would lose more than half their attraction were it not for the brilliant costumes of the participants At this fitting time we advise rowing clubs, the yachtsmen, the ball tossers, and the sporting fraternity generally to give BLOOM a call, after inspecting his advertisement in another column. At 338 Bowery will be found a complete assortment—especially imported goods—of everything in sporting goods, and of the most substantial material. You can make no mistake in visiting this establishment. The season of sports is upon us, and BLOOM is equal to the emergency.

Summer Resorts.

The grand question agitating the feminine mind is where to go, whether sea breezes or mountain air will bring back the roses to the pale cheeks caused by Winter dissipation. The attractions of the most noted and fashionable resorts are carefully canvassed. What to wear, and where to get the greatest amount of goods for the smallest outlay, is the question of the day. All of our fair friends, we say now, as one of our lady friends (who, by the way, is a noted shopper) always says: "For anything you want pertaining to Ladies', Misses' or Infants' wear, GO TO BLOOMS."

A visit to that noted Emporium of Fashion, situated at 338 and 340 Bowery, between Bond and Great Jones streets, disclosed a line of Novelties that struck even our inexperienced eye as being perfectly charming, and we no longer wondered at our friend's preference for this favorite store.

PROFESSIONAL CARDS.

MISS MARIE PRESCOTT,

Engaged for Season 1878-79.

California Theatre, San Francisco.

Address at MIRROR Office.

MISS LAURA DON,

Traveling.

Address at MIRROR Office.

MARY ANDERSON.

Fourth Starring Season terminated at Montreal, May 17.

Resumes playing in September.

Address all business communications to HAMILTON GRIFFIN, Esq., Care of this office.

AMY CHAPMAN.

STARRING TOUR, SEASON OF 1879-80.

JULIA, JULIET, PAULINE, PARTHENIA.

AUGUSTA DARGON,

TRAGEDIENNE.

Address California Theatre, San Francisco

CHARLES DE GARMO.

ADVERTISING AGENT Haverly's United Mastodon Minstrels. Grand Opera House, New Orleans.

Also Advertising Agent for St. Charles Theatre, N. O.; French Opera, N. O.; Academy of Music, N. O.

HARRY MINER'S NEW THEATRE.

165 AND 167 BOWERY,

NEW YORK.

Artists please address

HARRY MINER,

Sole Proprietor and Manager

THE LONDON.

235 and 237 Bowery, opposite Prince st.

THEATRE OPEN ALL THE YEAR ROUND.

Artists wishing one or two weeks, please address as above. Artists of ability and reputation will do well to apply at once for dates.

THOMAS DONALDSON, Manager.

VOLKS GARDEN.

199 and 201 Bowery, opposite Spring st.

THE LONDON MUSIC HALL OF AMERICA.

OPEN ALL THE YEAR ROUND.

MRS. PAUL FALK.....Proprietress.
WM. T. GIESELBERG.....Manager.
GEORGE T. SHAW.....Stage Manager.

Strictly first-class VARIETY talent in all branches. None others accepted after first night. Business must be sent in a few days in advance. All aerial artists must have a net.

ISAAC UNGER,

PRACTICAL WATCHMAKER AND JEWELER,

76 BLEECKER STREET, near Broadway, N. Y.

Watches, Clocks, Jewelry, Musical Boxes, etc., repaired. All orders promptly attended to. Repairing done on the premises. Satisfaction guaranteed.

THEATRICAL REPAIRING A SPECIALTY.

☞ Special rates to the Profession.

JOHN REYNOLD

LAGER BEER, WINE & LUNCH ROOM,

BILLIARDS.

THEATRICAL RESORT.

On Union Square, the Head-quarters of the Theatrical Fraternity in New York.

12 UNION SQUARE.

NEW YORK AMUSEMENTS.

BOWERY THEATRE.

FERDINAND W. HOFELE.....Manager.
MAURICE PIKE.....Acting Manager.

Broadway Pinafore Company in Gilbert and Sullivan's Comic Opera,

H. M. S. PINAFORE,

with new and magnificent scenery, 50 fresh young voices in the chorus.

NAN, THE GOOD FOR NOTHING,

AND

THE BRAND OF CRIME.

Pinafore Matinees, Wednesday and Saturday.

HAVERLY'S LYCEUM THEATRE.

Cor. 14th St. and Sixth Ave.

J. H. HAVERLY.....Proprietor & Manager.

Every evening at 8:15 and Wednesday and Saturday Matinee at 2 p. m.

HAVERLY'S

NEW YORK CHILDREN'S PINAFORE CO.

101 BEAUTIFUL CHILDREN 101

Matinee Prices: Admission 50 cts.; reserved seats, 25 cts. extra. Children half price.

MADISON SQUARE THEATRE.

24th St., West, adj. 5th Ave. Hotel.

SAVILLE & LEE.....Directors

CONTINUED SUCCESS.

SAVILLE ENGLISH OPERA COMPANY.

H. M. S. PINAFORE.

H. M. S. PINAFORE. { Properly Sung. Properly Acted. Properly Costumed.

Every evening at 8. Saturday Matinee at 2.

STANDARD THEATRE.

Broadway and 30th Street.

WM. HENDERSON.....Manager.

MATINEE TO-DAY AT 2.
MATINEE TO-DAY AT 2.

SEASON OF ARTISTIC MINSTRELSY.

BIG 4 / BIG 4 / BIG 4 / BIG 4 THE ORIGINAL BIG 4 MINSTRELS.

SMITH, WALDRON, MORTON, MARTIN.

A GALAXY OF MINSTREL TALENT.

Sweatnam, Morton, Harris, Carroll, Jackson, Heywood, Quinn, Martin.

POPULAR PRICES.

Admission 25c. and 50. Reserved Seats, $1.

VARIETY CARDS.

HOGAN & LORD,

Sketch and Specialty Artists.

Address Adelphi Theatre, Toledo, O.

SAM DEVERE.

Address at his office.

WOOD & BEASLEY.

The King Music Makers.

"The Monarchs."

Address this office,

OWENS' ACADEMY OF MUSIC,

CHARLESTON, S. C.

All business communications should be addressed to

J. M. BARRON, Business Manager,

Charleston, S. C.

NEW YORK DRAMA.

THREE COMPLETE PLAYS FOR FIFTEEN CENTS.

Royal Octavo, printed on superfine heavy white paper, clear type, each number contains 40 pages, original and recent casts, all the stage business, costumes and directions. Each play unaltered and unabridged.

Trial by Jury, Palace of Truth, Caste, Two Orphans, Lady of Lyons, London Assurance, Richelieu, Slasher and Crasher, Money, Nan the Good-for-nothing, The Hunchback, The School for Scandal, Les Fourchambault, Charity (by W. S. Gilbert), Frou Frou, Camille, East Lynne, Ours.

1. Lady of Lyons. To Oblige Benson. A Kiss in the Dark.—2. London Assurance. My Husband's Secret. Two Flats and a Sharp.—3. The Stranger. Mr. Joffins' Latch Key. Unprotected Female.—4. Richelieu. The Married Rake. A Happy Pair.—5. Brutus. Delicate Ground. Persecuted Dutchman.—6. Julius Cæsar. Plague of My Life. For Better or Worse.—7. Money. A Crimeless Criminal. I'll Tell Your Wife.—8. Ion. A Husband in Clover. My Uncle's Suit.—9. Caste. Slasher and Crasher. A Lame Excuse.—10. School for Scandal. My Neighbor's Wife. The Darkest Hour.—11. She Stoops to Conquer. My Turn Next. Marry in Haste.—12. Rent Day. Used Up. Only Somebody.—13. Douglass. Captain of the Watch. Obstinate Family.—14. The Iron Chest. The Good for Nothing. Love and Rain.—15. Follies of a Night. My Uncle's Will. Which is Which.—16. Satan in Paris. The Absent Man. Two Gentlemen in a Fix.—17. Don Cæsar de Bazan. His Last Legs. Locked in with a Lady.—18. Hamlet. Incompatibility. Two to One.—19. Charles the Second. Rip Van Winkle. His Own Enemy.—20. The Two Orphans. A Fairy's Father The Silent Woman.—21. The Love Chase. Fast Coach. Brown, the Martyr.—22. Home. Palace of Truth. Personation.—23. David Garrick. Woodcock's Little Game. Yankee Peddler.—24. Camille. Taming a Tiger. The Blow in the Dark.—25. Charity. Raising the Wind. Plots for Petticoats.—26. Virginius. My Very Last Proposal. Lodgers and Dodgers.—27. The Rivals. A Lucky Sixpence. Under an Umbrella.—28. Love's Sacrifice. A Pleasant Evening. Trial by Jury.—29. Frou-Frou. A Night of Suspense. Sam Weller's Visit.—30. Venice Preserved. Lend Me Five Shillings. Box and Cox.—31. The Wife. Blighted Love. John Wopps.—32. Ruy Blas. My Wife's Bonnet. Who Speaks First.—33. Asmodeus. Little Toddlekins The Last Lily.—34. Pizarro. The Young Scamp. That Rascal, Pat.—35. Ingomar. Tweedleton's Tail-Coat. Locked Out.—36. School. A Cup of Tea. Trott's Troubles.—37. Fame. Cure for Fidgets. Love.—38. Fazio. Pretty Piece of Business. Old Guard.—39. Partners for Life. Dead Shot. Extremes Meet.—40. Honeymoon. Cut Off With a Shilling. Pretty Predicaments.—41. Fool's Revenge. Regular Fix. Should This Meet the Eye.—42. Les Fourchambault. 43. Ours. Little Vixens. Kill or Cure.—44. Deborah. Monsieur Tonson. Stage Struck Yankee.—45. Jealous Wife. A Night at Notting Hill. Bumble's Courtship.—46. East Lynne. A Quiet Family. The Toodles.—47. The Hunchback. Only a Flirtation. The Masquerade.

Sent anywhere on receipt of 15 cents. Send stamp for Catalogue.

Address care NEW YORK MIRROR, 12 Union Square, N. Y.

1879. — SEASON — 1880.

NATIONAL THEATRE,

CINCINNATI, OHIO.

W. L. ALLEN.....Lessee and Manager.
S. S. HINKLE.....Treasurer.

ENTIRELY REPAINTED AND DECORATED THROUGHOUT.

The largest theatre in Cincinnati. Having the largest auditorium and stage. The popular and central theatre. Only large, first-class theatre in the city playing novel and sensational attractions, and having dress circle, parquet, balcony, gallery.

Exposition commences Sept. 10, continues five weeks.

Combinations and stars desiring dates will please address care MIRROR office.

NOTICE

TO

MANAGERS AND AGENTS

T. W. Davey Circuit.

DETROIT OPERA HOUSE, DETROIT, MICH.
GRAND OPERA HOUSE, INDIANAPOLIS, IND
NEW MEMPHIS THEATRE, MEMPHIS, TENN.
MASONIC THEATRE, NASHVILLE, TENN.

Also can arrange dates for the following places:

Academy of Music, Buffalo, N. Y.; Grand Opera House, Toronto, London and Hamilton, Ontario.

SAM G. CLAY'S MICHIGAN CIRCUIT.
Port Huron, East Saginaw, Bay City, Flint, etc.

G. W. STEVENSON'S
MICHIGAN AND INDIANA CIRCUIT.
Jackson, Kalamazoo and Battle Creek, Mich.; Fort Wayne and South Bend, Ind.

SPECIAL NOTICE.

NEW MEMPHIS THEATRE, MEMPHIS, TENN.

Having recently been sold, the new proprietors purpose making extensive improvements during this Summer. Seating the house throughout with the latest pattern folding chairs, full set of new scenery and new drop curtain by a celebrated artist. New stage, new dressing rooms. Introduction of all the modern improvements in lighting and heating, so that the "New Memphis" will compare favorably with any theatre in the Southern or Western country.

MASONIC THEATRE, NASHVILLE, TENN.

This theatre will also undergo extensive alterations. New scenery, seating capacity enenlarged and such other improvements made that will make it the favorite and fashionable place of amusement in the city.

For time and terms, sharing or rental, at any or all of the above places, address
T. W. DAVEY, Detroit Opera House.
Or JOS. BROOKS, Sturtevant House, N. Y. City.

SPECIAL NOTICE.

Mr. Donaldson takes pleasure in announcing to the patrons of the London and the public at large, that

THE SECOND GRAND ANNUAL

TESTIMONIAL
BENEFIT
TO
MR. J. B. DONNIKER,

MUSICAL DIRECTOR,

Will take place at the

LONDON THEATRE,

ON JUNE 19, 1879.

AFTERNOON AND EVENING.

When Two Bills of Superior Excellence will be given. For particulars see future announcements.

JOHN F. BUXTON,

BILL POSTER,

NORWALK, CONN.

OWNS ALL THE PRINCIPAL BOARDS IN NORWALK AND SOUTH NORWALK.

40th Week.

GEORGE H. ADAMS,

[GRIMALDI.]

ACKNOWLEDGED

The Best Trick Clown

IN AMERICA,

AND KING OF THE STILTS.

At the close of present season in July, will rusticate for a few weeks, prior to reopening his 2d season with TONY DENIER'S HUMPTY DUMPTY PANTOMIME TROUPE AND STANDARD COMPANY.

Address care
NATIONAL PRINTING CO.,
Chicago, Ills.

GREAT HIT.

HOUSES CROWDED

CROWDS TURNED AWAY

UNABLE TO OBTAIN SEEING ROOM.

TONY
PASTOR

AND HIS

DOUBLE COMPANY.

MEETING WITH A GRAND OVATION DURING THE PROGRESS OF THE TOUR OF 1879.

THE VERDICT:

The Best Show on Earth.

EXCELLING IN ATTRACTIVENESS ANY OF TONY PASTOR'S FAMOUS COMPANIES.

W. D. ROBERTS.....Business Manager.
L. B. SANDERSON.....Manager.

W. C. MITCHELL, Z. W. SPRAGUE.

OLYMPIC THEATRE,

FORMERLY

NEW CHICAGO THEATRE,

CHICAGO, ILL.

MITCHELL & SPRAGUE.....PROPRIETORS.

ELEGANTLY REFITTED AND RENOVATED ESPECIALLY FOR LADY AUDIENCES.

OPENS SEPTEMBER 1, 1879.

THEATRE COMIQUE,

ST. LOUIS, MO.

W. C. MITCHELL, Proprietor. W. H. SMITH, Manager.

NEWLY PAINTED AND DECORATED.

DRAMATIC STARS,
COMBINATIONS AND
FIRST-CLASS SPECIALTIES

Negotiated for at all times. Connecting dates can be arranged with Messrs. MITCHELL & SMITH, who will be in New York, July 1. After August 15, address

W. C. MITCHELL, Olympic Theatre, Chicago, Ill.

CLOSE OF THE FIFTH SEASON.

SALSBURY'S TROUBADOURS.

Close their Fifth and Most Prosperous Season on Saturday Evening, June 21, in

NEW YORK CITY.

Having played Six Weeks to the Fashion and Elite of the Great Metropolis in their Successful Musical Extravaganza entitled

THE BROOK. THE BROOK.

Address all communications relative to next season to FRANK MAEDER, 12 Union Square.

THE TEXAS CIRCUIT.

EMBRACING THE FOLLOWING NAMED POPULAR PLACES OF AMUSEMENT:

TREMONT OPERA HOUSE, Galveston.

J. P. EVANS.....Proprietor and Manager.

Now undergoing an entire change, and being newly and elaborately refitted and furnished.

PILLOT'S OPERA HOUSE, Houston.

E. PILLOT.....Proprietor and Manager.

This house has been elegantly fitted up with entire new scenery, thoroughly renovated, new auditorium, and stage enlarged; also, new and commodius dressing-rooms.

CASINO HALL, San Antonio.

C. GAEISENBECK.....Proprietor and Manager.

This hall is fully and completely equipped, and first-class in all its appointments.

BRENHAM OPERA AOUSE, Brenham.

A. C. MEYER.....Proprietor and Manager.

New, and in thorough first-class order.

MILLETT'S OPERA HOUSE, Austin.

C. F. MILLETT.....Proprietor and Manager.

Contains all modern improvements, with a seating capacity of 1,100.

DALLAS OPERA HOUSE, Dallas.

N. E. CRADDOCK.....Proprietor and Manager.

New house, new scenery, and fully equipped. A bridge has been erected, connecting this Opera House with the Grand Windsor Hotel, in the rear of the stage.

Mr. J. P. EVANS is the only authorized person to close contracts for dates for the Fall and Winter season of 1879-'80, either on sharing terms or rentals for all or any of the above-named places, and negotiations will now be entered into with FIRST-CLASS COMBINATIONS ONLY.

Address J. P. EVANS, at any of the Dramatic Agencies, New York.

SHOW PRINTING.

Something New!

BY THE USE OF THE "BACON" PROCESS

FOR

COLOR PRINTING.

We print ANY NUMBER OF COLORS at ONE IMPRESSION, and can therefore furnish

POSTERS, HANGERS, STREAMERS, PROGRAMMES, DODGERS, FLYERS, &c.,

in several colors, at about the cost of one-color work.

Samples and prices furnished on application to the

BOSTON COLOR-PRINTING COMPANY,
153 MILK STREET,
BOSTON, MASS.

Or to the office of
THE MIRROR, 12 Union Square.

25 CENTS.

STURGES & CRONK'S

Theatrical Express.

Professionals arriving in New York will find it to their advantage to hold their Checks and bring them to this office. Trunks delivered for 25 cents each. Contracts made with Advance Agents, leaving or passing through New York, at the most reasonable terms.

Slate at
ALL DRAMATIC AGENCIES.

SCHULER

Upright and Square Pianos

Are second to none. A fine assortment of first-class Pianos and Organs for sale and to rent on very reasonable terms. Pianos but little used exceedingly low. Pianos to rent for the country.

19 EAST FOURTEENTH STREET.

FOR SALE.

BURKE'S

PANORAMA OF IRELAND,

PRICE $2,000,

Consisting of 85 scenes of the Emerald Isle, together with fixtures. Address all communications to EDWARD H. BURKE,
71 Dutton Street, Lowell, Mass.

FOR SALE.—A NEW AMERICAN FOUR-ACT DRAMA. A sure success for an eccentric comedian.

Address ROBERT A. NEFF, Wichita, Kan.

ARCH STREET THEATRE,

PHILADELPHIA.

Mrs. JOHN DREW.....Sole Lessee.
CHAS. A. MENDUM.....Manager.

First-class attractions only need address
CHAS. A. MENDUM,
Manager Arch Street Theatre,
Philadelphia, Pa.

PAULDING

BOSS

OF ALL BILL POSTERS.

111 NASSAU STREET, N. Y.

MATHESIUS & WEIGAND,

ARTISTIC

Lithographers & Printers,

144 CHAMBERS STREET, NEW YORK.

PROCESS DRAWING a specialty. Done at short notice. Estimates cheerfully furnished.

THE STAGE,

PUBLISHED DAILY.

OFFERS SUPERIOR OPPORTUNITIES TO ADVERTISERS.

For Terms, Address
46 EAST 14TH STREET.

JUST OUT.

THE NEW YORK DRAMA.

WILD OATS:
GO TO PUTNEY;
PICKING UP THE PIECES.
EVADNE;
A BLIGHTED BEING;
GOING TO THE DOGS.

*** Sent on receipt of 15 cents.
Address NEW YORK MIRROR.

Dana

Theatrical Photographs.

SIXTH AVENUE & FOURTEENTH STREET,

NEW YORK.

The Only Complete Original First-class Minstrel Organization on the Face of the Earth.

RETURNING WITH A FLOOD OF FRESH FEATURES

AND A NEW PROGAMME ENTIRE.

HAVERLY'S UNITED
MASTODON MINSTRELS.

40 FAMOUS PERFORMERS 40

WM. FOOTE.....Manager. | J. H. HAVERLY.....Proprietor.

New Jersey Joins in the General Jubilee.

ENTERTAINMENTS—HAVERLY'S MINSTRELS. The performance at the Opera House of Haverly's Minstrel Troupe was on one of the grandest and largest scales ever witnessed in this city. There are forty talented performers on the stage at one time, and, from the rise to the fall of the curtain, the large audience in attendance loudly applauded the original and novel programme presented. Each one is an artist, and where all did so well it is unfair to discriminate. It is sufficient to say that their specialties have never been excelled in this city, and to be fully appreciated must be seen. Lovers of the burnt-cork profession who fail to attend the show miss a rich treat. The Haverlys give their last performance in this city this evening. Go early to secure a good seat.—NEWARK, N. J., DAILY JOURNAL, Wednesday, June 11.

HAVERLY'S MINSTRELS.

It is a company that is as sure of conquest as Cæsar was when he crossed the Rubicon. In talent as well as in the crowd upon the stage it is the most remarkable burnt-cork display ever made in Newark, and to say the house was crowded is but a faint indication of the pressure. All the acts were applauded to the echo, and some of them were astonishing. When forty talented performers appear in one entertainment, it is useless to particularize; it is easier to go and see what is done, and as to-night Pinafore will be sung after a fashion never heard before, another house may be expected that will laugh at the thermometer. It would not be a bad idea for Caldwell to secure them for the entire Summer.—NEWARK DAILY ADVERTISER, Wednesday evening, June 11, 1879.

BOSTON THEATRE, ONE WEEK, MONDAY, JUNE 16.

WEATHERSBY-GOODWIN FROLIQUES.

THE CARDINAL SUCCESS OF THE PAST SEASON.

COMPRISING

ELIZA WEATHERSBY and N. C. GOODWIN, Jr.

SUPPORTED BY A SPECIAL COMEDY AND OPERATIC COTERIE.

1879 Augmented and Perfected for 1880

Vieing with organizations of the best and largest ensemble in novelty and excellence. Engagements now closed for New York, Brooklyn, Boston, Chicago and other centres. For time, terms, etc., address

JNO. E. WARNER, Business Manager, 13 W. 9th Street, N. Y.

GRAND

OPERA HOUSE,

Nashville, Tenn.

JOHN RICKABY.....Manager.

SEASON OF 1879-80.

STARS AND COMBINATIONS DESIRING DATES

with or without stock company, for from one to six weeks at the Grand Opera House, or over the circuit, address

J. RICKABY,
37 West 24th Street, New York.

WM. A. RICHARDSON. GEORGE FOOS.

Richardson & Foos,

THEATRICAL PRINTERS

AND ENGRAVERS,

112 FOURTH AVENUE, NEAR 12TH ST.,

NEW YORK.

W. T. STEPHENS,

DRAMATIC DOGS,

"ROMEO" AND "ZIP."

Address all communications care
MIRROR, 12 Union Square, N. Y.

A SUMMER LUXURY.

Russian Vapor Baths.

No. 18 LAFAYETTE PLACE.

Most Elegant and Popular Baths on this Continent.

THE LINGARDS.

ALICE DUNNING LINGARD, - - Manageress.
WM. HORACE LINGARD, - - - - - Director.

NOW TOURING IN AUSTRALIA WITH THEIR OWN COMPANY.

IN SELECT NEW YORK SUCCESSES.

American managers may address
Mr. LINGARD, care of THE MIRROR.
Permanent Address, 126 E. 37th Street, N. Y.

MR. DENMAN THOMPSON,

AS

JOSHUA WHITCOMB.

Played by him 66 nights in San Francisco, 124 nights in Chicago, and 13 consecutive weeks at the Lyceum Theatre, New York, supported by the

DENMAN THOMPSON COMBINATION.

J. M HILL, Manager.

C. RANDOLPH GARDINER,

MANAGERS' AGENT,

Permanently located, 12 UNION SQUARE.

Representing the principal amusement managers in the U. S. and Canada, and furnishing all open dates in nearly every Theatre or Opera-house.

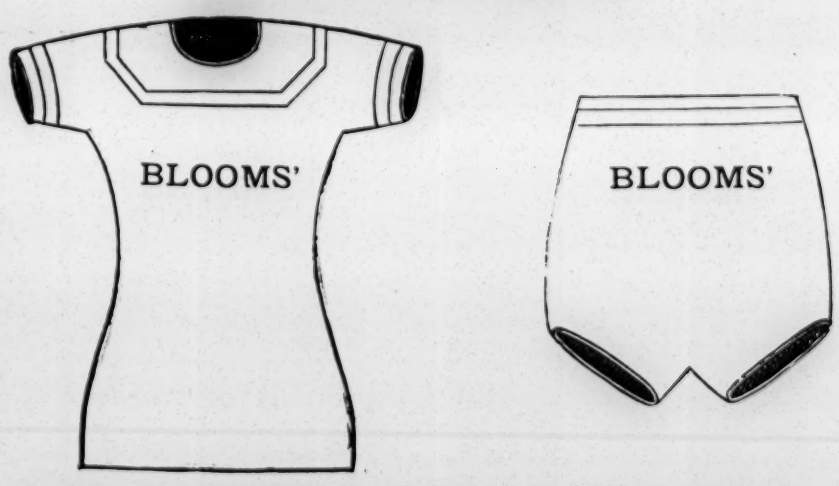
AGENT for the National Printing Co., Chicago, Ills.

AGENT for several popular authors.

AGENT for many of the most prominent MUSICAL and DRAMATIC ATTRACTIONS.

Engagements procured for stars; also amateur and professional musical and dramatic artists.

BLOOMS'



GREAT THEATRICAL SUPPLY

THE ONLY ESTABLISHMENT OF THIS KIND IN AMERICA.

CAMBRIDGE, UNIVERSITY AND SARATOGA SHIRTS AND SKULL CAPS AT LOWER PRICES THAN ANY OTHER HOUSE IN THE CITY.

BATHING SUITS AND TRUNKS.

We have always on hand a complete assortment of

SILK, WORSTED, COTTON AND LISLE TIGHTS,

AS WELL AS A COMPLETE ASSORTMENT OF

ROWING, BOATING AND ATHLETIC OUTFITS.

Samples, Estimates and Illustrated Catalogue sent free of charge.

BLOOMS', 338 & 340 Bowery, N. Y.